

BAY GUARDIAN

November 30 through December 13, 1974. Vol. 9, No. 4.



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(Wilbur F. Storey: Statement of the
aims of the Chicago Times, 1861)

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LISTINGS, SUBSCRIPTION,
DISTRIBUTION:
UN1-9600
SF ADVERTISING:
UN1-8033

EAST BAY OFFICE:
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THE GUARDIAN: published fort-
nightly every other Thursday except
one issue in December and a three
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THIS ISSUE: Vol. 9 No. 4
November 30 through
December 13, 1974

EDITORIAL

Piercing the corporate shield at KQED

By Bruce B. Brugmann

Thrust No. 1: I tried to cover the Nov. 14 board of directors meeting of KQED, but I couldn't get in. No reporter to anybody's knowledge had ever before tried to cover a meeting. Nothing in KQED's by-laws prohibited press coverage, but the directors of SF's public television station voted unanimously not to allow me to cover the meeting.*

"You're rejected," said Caroline Charles, chairwoman of the board, in reporting the decision to me. Why? "This isn't a public television station," she said. Later, when I asked her to square this remarkable statement with the station's fund-raising pitches, she said, "the 'public' simply means this is a group dedicated to serving the public, but not in the legal sense that its meetings must be open to the public." I say.

Thrust No. 2: I later asked to see the minutes of the board meeting. Refused. I asked to see the wording of the ban-the-press resolution. Refused. I asked to have it read to me. Refused. I asked to see the minutes of previous board meetings since the strike started. Refused. I asked to see the minutes of board meetings before the strike. Refused. Why? They're "confidential," said Terry Johnson, secretary to KQED President Bil Osterhaus. KQED members aren't allowed to see them either, she said.

Thrust No. 3: A group of KQED viewers, working as a "third force" public movement, came to the board meeting to try to get some movement. Fourteen board members didn't move. "All I saw in there was a lot of white hair and red ties," one committee member said.

Thrust No. 4: The strike has been on for almost three months, and despite heat from the strikers, from the pen of Dan O'Neill, from a "third-force" public, from Newsroom people paying \$40 a night to do a cable television show, nobody in management has stirred from behind their corporate shield to deal with the most serious and bitter crisis in station history. They have drawn their wagons around and holed up for the winter.

Is there anybody out there who can pierce the corporate shield at KQED? Is there anybody inside, on the board, who will stand up and scream bloody murder? These are not idle questions; these are the preeminent issues in the strike and the preeminent issues once the strike is settled.

For the directors own the station lock, stock and barrel. Article 4, Section 1 of the KQED by-laws states that "the corporate powers, business and title to all property of this corporation shall be vested in, exercised, controlled and conducted by a board of 27 directors who shall be members of the corporation."

The problem is that the board only represents a small section of the public (largely downtown, society and big law firms), and its token minorities are badly muddled and outgunned. In the Sept. 25 meeting, for example, the downtown forces overpowered the minority members by a 9-5 vote on the issue of Osterhaus's bringing in Art Porter from KPIX/Westinghouse at \$30,000 a year. The minority members rightly dissented on the basis of improper affirmative action procedures.

The directors are self-perpetuating. They find their own replacements. They are voted on as a slate without opposition. There is no mechanism for the employees or the viewers or the public at large to put up their slates or present alternatives, which ought to be the first order of business once the strike is over. And, when the crunch

comes, the directors put up their big guns behind the man from Westinghouse.

Even more significant: Many of these owners of "our" public television station are absentee landlords who contribute little more than a fancy name on a big letterhead. Even the wealthy ones give little money to KQED, and very few help raise much money directly. Most don't even bother to come to meetings regularly.

This past year, the board had trouble getting out more than 14 members for a meet-



From "Strike Comix" by Dan O'Neill.

ing, and peak attendance was 18 at a November 1973 meeting. (The board, according to the by-laws, is supposed to have 27 members, nine of them representing educational, cultural, scientific and historical groups, but it's only had 23 members the past year.) Many of the 23 couldn't even manage to get to half the meetings during the last year. Atty. Bill Coblenz missed ten of 11 meetings last year. The union rep., Evelyn Johnson of Local 6, ILWU, missed seven and hasn't attended a single meeting since the strike.

Missing six of 11 meetings were Herman Gallegos, Dr. Zuretti Goosby, George Gund III, Stuart Moldaw. Missing five of 11 meetings were Albert Reeves, Maria Salazar, Lloyd Edwards and Howard Nemerovski, board vice-chairman. Missing four of 11 meetings was Manual Larez. Missing three of 11 was Adrian Cassidy. Missing two of 11 were Mrs. Charles Ince, (as she prefers to be called), Mrs. Edward Heller (ditto), Rai Okamoto, Donald Vial, Philip Lasky and W. Palmer Fuller III. Richard Blum, Catherine Lee and Germaine Wong missed one each. Only Osterhaus had a perfect attendance record.

Of significance: during the strike and the station's biggest crisis ever, attendance stayed at the same dismal level: 14 in September, 15 in October, 14 again in November. Coblenz never did show up. (Charles told me she excused Coblenz because he was busy with his private law practice. He offered to resign, but she turned him down because she said she needed him and conferred with him often by phone. Yes, indeed. No time for KQED, but Coblenz has had time to help tear down the City of Paris Building for Neiman-Marcus, chew up the Lake Merced area for Gerson Bakar, put up highrise buildings for Tishman-Cahill and

the Chamber of Commerce and help expand the airport, as an airport commissioner engaged in gross conflict of interest through a client engineering firm seeking the contract to oversee airport expansion projects.)

Why is Coblenz, the City Hall fixer, so valuable to a public television station that he is kept on the board despite a near-perfect record of absences? Why are absentee owners and operators like these allowed to perpetuate themselves and given more house than the members who put up the money and the employees who do the work and the Newsroom people who have helped double the Focus membership, triple the viewing audience and build the annual budget to \$4.2 million during the six years the program has been on the air?

Okay, okay. First things first. Let's forget for the moment about the damage of the strike, about the unmasking of Fortress Westinghouse, about the need to put together a mechanism for the public to be represented beyond labor and management, to get local programming in proportion to the budget, to put an end to down-the-manhole financial and real estate schemes, to get a management that gives a damn about public television and goes to board meetings, to reverse the dangerous drift toward public television courtesy of Mobil, Exxon and Bank of America—little things like that.

Instead, let's put our shoulders together and see if we can't get Coblenz (home phone 751-8111, business phone 391-4800) to a board meeting, any meeting, but preferably emergency meeting in which the board can force Osterhaus to agree to the strikers' compromise proposal to put everything up to mediation/arbitration under federal auspices without any preconditions. All together now...

*Voting to exclude the press were the man from Sutro and Co. (Richard C. Blum), the man from the phone company (Adrian Cassidy), the man from Pittsburgh Plate Glass (W. Palmer Fuller III), the president of US Human Resources Corporation, (Herman E. Gallegos), a former official of the Downtown Association (Philip Lasky), a senior vice president with Utah International, Inc., (Albert Reeves), the UC industrial relations professor (Donald Vial), the Stanford trustee (Caroline Charles), the Portola Valley atty. (Catherine Lee of Glass, Palmer and Lee), the first black man elected to the SF Board of Education (Dr. Zuretti Goosby), a representative of the Asian-American Studies Dept. at Berkeley (Germaine Wong), the women from the Junior League (Mrs. Charles R. Ince, Jr., when I inquired about her lot in life I was told, "Anything she can do for the Junior League she does, on a volunteer basis."), and Rai Y. Okamoto of Okamoto Associates.

We called all absentee members to find out how they would have voted on press coverage, but only one returned our call. Not returning the calls were Bill Coblenz, of Jacobs, Sills and Coblenz; Lloyd Edwards, chairman of the board of the First Enterprise Bank in Oakland; George Gund III, of a Cleveland banking family; Stuart Moldaw, president of Atherton Industries in Burlingame; Howard Nemerovski, of Howard, Prim, Rice, Nemerovski, Canady & Pollak; Mrs. Edward Heller, member of the UC Board of Regents; and Maria Salazar, executive director of the East Bay Spanish Speaking Citizens' Council.

The ILWU's Evelyn Johnson did call back. "I'm not prepared to answer this question," she huffed, "nor am I in the mood to answer any questions of this nature this afternoon. Goodbye." Click. ■



Transbay terminal blues

The shoot-yourself photomat in the Transbay Terminal ("never closes!" Guardian 11/2/74) is closed. The many splendors of Terminal entertainment have been locked tight since mid-November. Newsstands which once proudly displayed the London, Los Angeles and New York Times side by side are empty. Transbay commuters can't even get a cup of coffee: the coffee shops are closed and the vending machines are out.

Ancorp National Services of New York, the company that managed the concessions, announced in the middle of November that it was not going to fulfill the rest of its contract (due to expire in December anyway). Ancorp (formerly American News Corp.) has been facing heavy financial headwinds for the past few years. In 1969, the company was investigated by the New York Crime Strike Force (inconclusive results). In 1972, trading in Ancorp stock was suspended when 26-year-old Myron Garfinkle took over from his father as president and filed under Chapter 11 of the bankruptcy act to stave off creditors while he tried to put the company back together. Stockholders sued, charging they had been given faulty information on the company's finances. In 1974, Ancorp was fined \$209,000 for civil fraud after conviction for taking payoffs from newspapers for better display.

In the last few years, the state Toll Bridge Administration (which runs the terminal as part of the Bay Bridge) has collected less than \$5,000 a year from Ancorp under a percentage-of-profits deal that proved hard to police. A new lease is now open to the bidder who offers to pay the highest rent. The new concessionaire takes over the whole show: newsstands, coffee shops, vending machines, restaurant, cocktail lounge. Profits will be whatever can be squeezed out of the commuter after the rent is paid. Bids are being solicited in a very curious way. With no public announcement or advertising, the Toll Bridge Administration notified nine corporations and individuals that it was taking bids. (This is technically legal, since the TBA is exempt from the publication requirements of the state contract law because of its unique position status as the sole leased property of the TBA.)

The only question TBA is asking bidders is, "How much rent will you pay?" The lease contains grandiose (and meaningless) requirements for food and drink "of the highest and best quality." There is a token non-discrimination clause (race, creed and color, but not sex) but TBA has no plans to check out the previous affirmative action records of the applicants.

The last day for bids to be accepted is Dec. 5. Outsiders can still make a quick offer if they hurry. A group of AC Transit drivers wanted to try to run one of the coffee shops. They were told they would have to take the whole thing or nothing.

The issue isn't so much what the Terminal is now (hardly a gold mine), but what it might become (see photo). CALTRANS, the State Dept. of Transportation, wants to replace the humble structure with a \$75 million megalith: two layers of bus docks and a people-mover to BART, topped by three highrise commercial towers. The lease on the current terminal would not necessarily carry over to the new superterminal, but the winning bidder of 1974 will be in prime bidding position if and when the time comes to choose a developer for the future project.

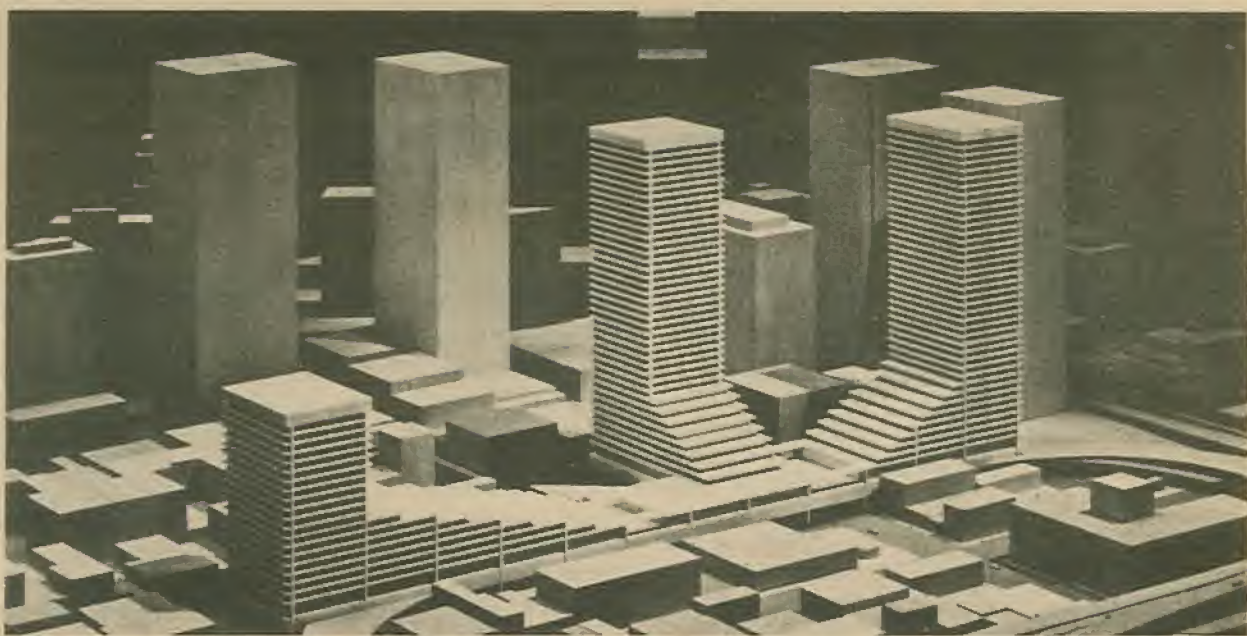
—Becky O'Malley

Folding 'Yellow Pages'?

Skyrocketing printing costs, the inflated price of paper and a flagging subscription drive are threatening to sink the "People's Yellow Pages," one of the most reputable and useful guides to low-cost alternative living in the Bay Area. Jan Zobel, a member of the collective that produces the directory, told the Guardian, "We wanted to bring out volume four in June. But if we don't get some money soon, we won't be able to do it."

Because it won't accept money for catalog listings, the collective relies on small donations to meet its costs. With money tight everywhere, this year's cash flow has slowed to a trickle. Unless the collective comes up with a \$3,000 down payment for its printer by Jan. 1, there won't be a "People's Yellow Pages." Donations are gratefully accepted and can be sent to "People's Yellow Pages," PO Box 31291, SF 94131.

—Jerry Roberts



Model of proposed East Bay Terminal.

They're getting feed/back

The good news is that there's a new journalism review called feed/back, put out by the SF State Journalism Department, edited partly by students (managing editor Dave Cole, associate editor Sandy Fortin), partly by professors (B. H. Liebes, department chairman and sometime Examiner copy editor, and Lynn Ludlow, an Examiner reporter), full of working-press veterans on the department staff (Carl Nolte of the Chronicle, Bill Flynn of the Examiner, Bill Chapin, former chief of the Chronicle copy desk). It's a much better, more professional, more competently designed and organized attempt than the late, unlamented Bay Area Journalism Review.

The bad news is that feed/back isn't about to send A. J. Liebling dancing and singing into the streets. It's full of lightweight feature stories like "From Twain to Caen." A fuzzy and distinctly non-urgent editorial focus: Cole says they want "Not just getting-it-off-your-chest materials but well researched investigative (whatever that is) pieces" (Cole's parenthetical comment). Lots of working-at-being-welterweight stuff, mostly unsigned, that passes so lightly over the Ex and Chron that nobody on the masthead need fear a glance askance in the city room. A good piece on GNATS, the tough little flier put out by the Examiner's Dick Revenaugh, which obviously has much more spirit and gumption than does feed/back. An anonymous piece on the Oakland Tribune that tries hard at times, but despite its own evidence concludes that the new Joe Knowland "may have the potential to become not only the Bay Area's dominant publisher but a force among national publishers. . . ." An entire raison d'être that neatly dodges all the Chamber of Commerce/Manhattanization/PG&E alliances with the local media so that the publication can without blushing solicit \$100 contributions from 20 major corporations in town, including PG&E, Standard Oil, Levi Strauss and Crown Zellerbach, according to Liebes.

Curiously, feed/back comes down hardest of all on the alternative press. An unsigned editorial (neither Liebes nor Ludlow would say who wrote it) said the Guardian "grinds axes while raking muck, issues occasional broadsides."

More serious, an anonymous item in an anonymous column: "The Pacific Sun may set, according to unconfirmed gossip and the fact that the Marin County news-magazine's venture into San Francisco was a financial disaster."

Unconfirmed gossip? Is this the new standard for journalism or journalism reviews? I raced to the phone to call Steve McNamara, Sun publisher, to learn he was hopping mad. He had told Liebes he knew feed/back was underfinanced and asked, "Didn't they have a dime to call me up?" He said he considered the item "flagrantly incorrect" and had directed his attorney to sue feed/back. Ludlow wrote the item, he told me.

I called Liebes, but he refused to confirm that Ludlow wrote it. Why? He said he was protecting his sources, as the Guardian does. I'm not after sources, I said, I want to know who wrote it, why he didn't call McNamara, how he checked the story. Liebes refused to budge.

Ludlow, however, did acknowledge writing the item.

He said it was based on "well-founded rumors and it was specifically understated in the article." Well-founded rumors?

Ludlow told us to "make up our own minds" about feed/back's standards of journalism. Let's let the reader decide: feed/back, \$5 a year, Journalism Dept., San Francisco State University, 1600 Holloway, SF 94132. —The Ole Axe-Grinder, Bruce B. Brugmann

City Hall still for sale

It's been two months now and there's still no sign District Attorney John Ferdon will rise to the occasion and take the offensive against the alleged law-breaking in the mayor's office in City Hall.

Ferdon, you will recall, fired off a letter to Alioto outlining the conflict of interest "pervading your participation" in the Alioto family's purchase of Pacific Far East Lines. Ferdon's office is tough on prostitutes in the Tenderloin, tough on gambling in Chinatown, tough on gays leaving Castro Street bars at 2 am, tough on marijuana users anywhere they're caught, tough on street musicians.

But when it comes to a politician or somebody who can fight back—like Sup. Robert Mendelsohn in the case of his unreported \$12,000 loan from PG&E's Dick Miller, or the Mayor's hanky-panky at the port, then Ferdon rolls over and plays dead.

Note: Ferdon declined to prosecute Alioto because on Sept. 23, three days after Ferdon's letter, Alioto, through his law firm, named Ferdon as the defendant in a suit to test the constitutionality of the city's conflict-of-interest law. Ferdon wants the court to rule that a conflict exists in Alioto's personal guarantee of \$2.3 million borrowed by Freighters Inc. (55% owned by the mayor's children) to buy PFEL, the only major shipping tenant left at the port.

"We can achieve the same purpose taking this route [defending against Alioto's challenge]," Ferdon says. But as a defendant, Ferdon is in no position to ask the court to order Alioto's resignation or make him break his ties with Freighters or set an example for the citizenry that City Hall really isn't run on conflict of interest and self-dealing.

If Superior Court Judge Ira Brown rules that the conflict-of-interest law applies to Alioto's role in the PFEL deal, the mayor says he will voluntarily withdraw his backing from the loan to Freighters Inc. And Ferdon accommodatingly says he will prosecute only if the mayor doesn't back out. Meanwhile, Alioto enjoys the luxury of evading prosecution by suing the prosecutors with his own lawyers. The question: Will Ferdon take this position on the gays, the prostitutes and the marijuana users he and Alioto are both so tough on—that if you stop doing it, our office won't prosecute? Further question: Do we now have the prospect of the real criminals—burglars, rapists, extortionists—avoiding prosecution by suing the DA before arraignment?

Playing by Alioto rules has already cost a two-month delay while the DA and City Atty. Tom O'Conner were kept busy trying to force Alioto to amend his suit by making himself the plaintiff instead of the city. (Judge Brown has ruled that only the city attorney has the authority to represent the city. Question: then why doesn't he?)

Still more delays are expected because Alioto's suit asks the court to rule on other conflict-of-interest issues that have nothing to do with the DA's charge. Most are dead issues (the conflict-related resignations of Port Commissioners Magnin and Driscoll and Airport Commissioner John Sutro) that only burden the case against Alioto. To bolster the argument that the conflict law is too vague, the suit also requests a ruling on the contrived argument that Alioto and supervisors with property holdings in SF are in conflict whenever the city's property tax rate has to be set. Even if Ferdon asks the court to order an amended version of the suit, without reference to the irrelevant issues, a trial may not begin until late December at the earliest. Incidental note: less farfetched than the tax argument are the conflicts of Alioto's questionable practice of granting seats on city commissions and boards almost exclusively to big campaign contributors. Why doesn't Joe ask for a ruling on this? Why doesn't Ferdon?

All these delays could have been averted, of course, if Ferdon had started prosecution at the time he sent the letter. His lame excuse was that he couldn't move until the PFEL deal was finally approved by the Federal Maritime Commission. (Approval came on Oct. 8, after Alioto made two lobbying trips to Washington, paid for out of city funds.) But the key point is that Ferdon resisted prosecution before then, despite the fact that Joe's son became president of PFEL in late August. Who else gets this kind of preferential treatment from the DA's office and the city attorney's office?

It is one thing for Alioto to split fees with a public official in the State of Washington to the private million-dollar advantage of each. It is another for him, as mayor of San Francisco, to use his public office and his port commission appointees to enrich his family fortune. It is still another for the DA and the city attorney to let him get away with it.

So supine is their position that they have left the only vigorous prosecution of the case to a Los Angeles-based citizen's group, People's Lobby. This group is not only going for the jugular on the PFEL deal, it is challenging the mayor's appointment power over commissions which regulate such Alioto law firm clients as Avis Rent-A-Car at the airport and National Braemar (Japanese Cultural Center Developers).

Ed Koupal of People's Lobby predicts they will have the mayor out of office by mid-December, despite appeals for more and more time by Alioto.

Wouldn't that be something: Alioto knocked out of City Hall over the passive offices of the San Francisco city attorney and district attorney, by a citizens' group from Los Angeles? But in the meantime, O'Connor and Ferdon are telegraphing the message far and wide: City Hall is still up for sale in San Francisco.

P.S.: The companion note to all this is the refusal of the city attorney and the district attorney (or the Bar Association, for that matter) to go after atty. William Coblenz (or other conflict-of-interest commissioners) on the Airports Commission. Coblenz's law firm represented the engineering firm of Stone, Marraccini & Patterson, which was bidding for a consulting contract with the airport.

O'Connor has developed a principle for these sticky occasions: Let the commissioner ask me if he is in conflict (a la Standard Oil's John Sutro on the Airports Commission), then I will make a ruling. If I decide he is in conflict, then he can resign if he wants, but I certainly won't suggest it.

—Steve LeMoullec and Bruce B. Brugmann

Nuclear safety initiative

Volunteers throughout the state are circulating petitions for a new initiative which would hold Pacific Gas and Electric and other California utility companies responsible for all damages and deaths resulting from accidents at their nuclear power plants.

Californians for Safe Nuclear Energy (CSNE) have five months to collect the 325,000 valid signatures needed to put the initiative on the June 1976 ballot.

"We want to inform the public about the nuclear power issue to counteract the very one-sided view people are getting from the utilities, oil companies, reactor manufacturers and the Atomic Energy Commission," said Dwight Cocke, Northern California director of CSNE.

The federal Price-Anderson Act limits the liability of nuclear plant operators for personal and property

damages to a maximum of \$560 million, although the AEC estimates that damage from a major nuclear accident could run as high as \$17 billion. Environmentalists point to an AEC report showing that a LOCA (loss-of-cooling-accident) or "meltdown" in a nuclear plant could kill 45,000 people, injure 100,000 others and contaminate an area the size of Pennsylvania. AEC Chairwoman Dixy Lee Ray claims the chances of such an accident are one in 100,000.

"If nuclear power is as safe and clean as PG&E claims it is," Cocke said, "we want them to back up their claims with their money." The Nuclear Safeguards Initiative would remove the liability limit and hold utility companies responsible for all damage caused by radiation release from their plants.

The initiative would also set up an advisory committee to test reactor safety and radioactive waste safeguard systems and prove their reliability to the satisfaction of the state legislature (CSNE pamphlets point out that a scale model of the Emergency Core Cooling System used to prevent reactor meltdowns failed in six out of six computer tests run by the AEC).

If the nuclear plants' safety systems failed to pass the tests, or if the utility companies failed to guarantee full compensation for radiation damages, the initiative would require nuclear plants to be gradually phased out by reducing their operating levels. In the first year, electrical output and operating hours would be cut by 40%.

—Paul Snodgrass

Heavy traffic

State, county and local officials working with the Metropolitan Transit Commission have come up with a regional Transit Control Plan (TCP) to reduce auto traffic and bring the Bay Area into compliance with federal EPA clean air requirements. Only one problem: the proposed measures fall far short of meeting those federal standards. According to a draft of the plan, the standards can be met only if "private motor vehicle use is almost completely eliminated," a course of action that would "cause severe economic and social disruptions." Instead, the plan urges Congress to push back the deadline for compliance (1977) "to assure that unduly harsh short-term measures are not taken to the detriment of community viability."

Clean air standards set forth in the 1970 Clean Air Act are freaking out local officials all over the country, and Congress is considering a raft of amendments to tone them down. Local EPA officials say the law should be changed to give them enough flexibility to tailor enforcement to differing environmental—and political—situations. But if the standards are scrapped along with the deadlines, or if the EPA is stripped of its enforcement power, it will take a genuine energy crisis to legislate any reduction in auto traffic to clean up the air.

You can comment on the TCP at one of these regional meetings:

—Mon., Dec. 2, 7:30 pm, San Jose City Council Chambers, 801 N. First St.

—Tues., Dec. 3, 7:30 pm, Laney College Forum, 900 Fallon, Oakland.

—Wed., Dec. 4, 7:30 pm, Fireman's Fund Auditorium, 3333 California.

For further information, contact MTC, 849-3223.

The Chron's "exclusive election coverage"

The local newspaper guild has charged the SF Chronicle with lifting much of its post-election results from the Examiner, specifically the county-by-county vote tabulations. The Examiner reportedly developed a new format that would allow the paper to provide nearly complete returns on Nov. 6, the day after the election.

Everything worked perfectly except for the Examiner's Marin returns, which appeared the old way. Lo and behold, when the Chron came out the next morning, there were the same results in the same format. Even the Marin results were tabulated the same way.

Off the record, Chron newsroom staffers say it was all a coincidence. The Chron reporters discovered their tabulations were identical to the Examiner's, and since the Examiner type was already set, they went ahead and used it for the Chronicle. On the record, Chronicle managing editor Gordon Pate refused to say anything until the completion of a Guild grievance hearing.

The Guild is demanding that the Chron pay the Examiner reporters for their work that appeared in the Chron and pay their own reporters for the work they allegedly lost. One unidentified Examiner staff member was quoted in the Guild paper, The Guildsman, as saying, "We took a clobbering in the composing room—at a cost of much time, sweat and overtime. Those reporters and editors produced the magnificent paper they did out of a sense of competition. Not so their principal competitor could have an easier time in the composing room."

Editor's note: Sharing editorial material was expressly forbidden in the agreement that the Chronicle and Examiner signed in 1965 merging the production and commercial operations of the two papers. In the past, the Guild has looked the other way when simple tables such as birth notices were set once but used by both papers. Even that could be viewed as a violation of the agreement. □

—Ken McEldowney

POLITI-CALENDAR

At long last: Public hearings on public ownership of power in San Francisco, by the Supervisors Governmental Services Committee on Dec. 10 and 11. The Dec. 10 hearing will be held in Rm. 228 City Hall; on Dec. 11 the committee will meet in the Chambers. The hearings will begin at 2 pm both days.

► DEC. 1: Benefit Arabic dinner and program for the Palestine Liberation Organization, 3101 Shattuck, Berk., \$3.50.

► DEC. 1: Labor organizer Karol Yoneda, Asian Liberation in the Seventies, 3169 16th St., \$1.50, 848-1373.

► DEC. 1: Winter session of the Institute of Latin American Studies, 467 O'Farrell, 474-3775 for specific class information.

► DEC. 2: Myron Moskovitz, "Landlord-Tenants Rights and the Urban Housing Crisis," Ed. 203, SF State, 1600 Holloway, 2 pm, 469-2370.

► DEC. 2: Metropolitan Transportation Commission hearing on a statewide traffic control plan, San Jose City Council Chambers, 801 No. First St., 7:30 pm.

► DEC 3: Save Mount Diablo meeting, Pleasant Hill Recreation Center, 320 Civic Dr., Pleasant Hill, 7:30 pm, 837-6336.

► DEC. 3: Membership meeting of

the National Lawyers Guild with Bob Scheer speaking, First Unitarian Church, 1187 Franklin, 7:30 pm.

► DEC. 4: Law Student Nancy Drabble, "Changes in the Legal Status of Women," 1515 Webster, Oakland, noon, 451-7900.

► DEC. 4: Nuclear Power Moratorium meeting, 2179 Allston Way, Berk., 7:30 pm, 548-5083.

► DEC. 4: East Bay National Organization for Women meeting, 25036 Hillary, Hayward, 7:30 pm, 886-0106.

► DEC. 5: BCDC hearing and possible vote on South SF plan to substitute industrial park for real park, Rm 1194, State Bldg., 455 Golden Gate, 1:30 pm.

► DEC. 5: Service Employees International Union Research Director Richard Liebes, "Inflation: Labor's Answer," 33 Gough, 7:30 pm.

► DEC. 5: "Money Matters: Banking, Credit, Credit Reports, Collection Agencies," SF Consumer Action lecture series, 312 Sutter, Fourth Floor, 7:30 pm, \$2/\$1 members, 982-4660.

► DEC. 5: Civil Liberties Attorney Ann Fagen Giner, "Working Women and the Law," Union W.A.G.E., 2267 Telegraph Ave, Oakland, 8 pm, childcare expenses provided.

► DEC. 5: SF Sup. Quentin Kopp Appreciation Dinner, Garden Court, Sheraton-Palace, Market/New Montgomery, 7:30 pm, \$50, 981-0245.

► DEC. 6: United Prisoners' Union Film Benefit, "Cool Hand Luke," 3214 Bancroft, Berk., 8 pm, \$2.

► DEC. 7: California Coastal Alliance meeting on continuing fight to save the coast, Rodeway Inn, 380 S. Airport Blvd., SSF, 10 am, 851-7418, bring lunch.

► DEC. 7: Women's History slide show, Full Moon Women's Coffeehouse, 4416 18th St., 7:30 and 9:30 pm, \$1, 763-4635.

► DEC. 7 & 8: United Farm Workers Christmas Fair, Berkeley Fellowship of Unitarians, Cedar and Bonita, Berk., noon to 6 pm, 444-6008.

► DEC. 8: Berkeley Men's Center day-long workshop on men's issues, 2700 Bancroft Way, Berk., 10 am, 843-4823.

► DEC. 10: Keep Abortion Legal political action workshop, 2160 Lake, 7:30 pm, 431-8052.

► DEC. 11: Special Bay Area Air Pollution Control District meeting on proposal to extend jurisdiction to indirect source air pollution, Board Rm., 939 Ellis, 10 am. ■

Battle for the Straight Theater

The three-way tug-of-war over the Haight's cultural center.

By Jerry Roberts

The Straight Theater, a weathered concrete building at Haight and Cole Streets, boasts a rich if checkered past. For most of its 60-odd years it was called the Haight Theater, first featuring silent movies, then talkies. In the late Sixties the Red Mountain people leased it, changed the name, installed a 45-foot parquet dance floor and produced light shows, rock concerts and dances for exultant hordes. But as heroin and downers replaced LSD in the Haight, the flower children left and the ripoffs began. The last memories of the Straight are of people bursting inside screaming, driven off Haight Street by Mayor Alioto's rampaging Tactical Squad. In April 1969, the owners welded shut the doors of the Straight.

Now it looks as if the doors will reopen: the SF Art Commission plans to turn the theater into a Haight-Ashbury neighborhood arts center, one of a number of such facilities slated to open around the city. Purchase negotiations, long delayed by a balky owner, are under way at last, spurred by the city's veiled threat of eminent domain. But new hassles have erupted: two Haight-Ashbury groups, the People's Ballroom and the Coalition for a Community Cultural Center, are embroiled in a three-way tug-of-war with the city over who will run the Straight. The two neighborhood groups, longtime political foes, differ sharply on how to deal with the city and what kind of "culture" will be presented.

People's Ballroom is the creation of the White Panther Party, which came to the city a year and a half ago from Marin, Ann Arbor and points east. They quickly joined forces with the Haight's Good Earth Commune, organized a food conspiracy, brought live music back to the Panhandle (see Guardian 7/6/74) and confronted the SFPD with a self-defense program.

The Cultural Coalition grew out of the Haight-Ashbury Arts Workshop. The group's hard core of 25 organizers has been battling City Hall for a cultural center for nearly two years.

On Oct. 30, People's Ballroom packed a meeting of the Coalition's coordinators and made a pitch for an

equal voice in determining the center's future. They were turned down. "I think it was really opportunist," Thomas Kunz, puppeteer and Coalition organizer said. "For two years we've done work and all of a sudden they have this great interest. The tactic they're using is to bring attention to themselves from people in the street who haven't followed the whole thing. They're using us as a doormat." Ten days after the October meeting, People's Ballroom announced that they controlled the Straight, painted "People's Ballroom" on the side of the building and started making repairs on the theater's fire escape and marquee (the repairs were halted when the owner complained to the police).

Behind the dispute lies an old political feud. The White Panthers claim the Cultural Coalition is controlled by 409 House, a neighborhood group funded by the Episcopal Church. Present White Panthers have hassles with 409 House that date back to the Good Earth commune and the marijuana initiative campaigns. The "final blow," according to Ron Landberg, spokesman for the People's Ballroom, followed a gun battle between White Panthers and police last July 12, which left a White Panther flat burned out (see Guardian 7/20/74). "After July 12," Landberg said, "409 House just complained about crowd control—that the police didn't make sure not to harm people in the street. But it was the people in the street that helped save us. Crowd control is a police-state tactic so that people don't see what's going on."

Anna Darden, a Cultural Coalition organizer, denied 409 House runs her group: "409 was real dubious about whether the Coalition should even exist because they didn't start it. They sure don't run it." And Rene Cazenave, a 409 community organizer who has been active in the Coalition, contended, "I'm the only one from 409 House who's in it."

Tactically, the two groups clash over how to deal with the city. Ron Landberg called Coalition leaders "parliamentary artists." He maintained the Straight isn't open today because the city hasn't been pushed hard enough. "The Cultural Coalition really hasn't

done that much—Downtown was going to do it anyway," Landberg said. "We're not interested in wasting time, endlessly talking about what to do, endlessly going to meetings." People's Ballroom prefers "direct action strategy," Landberg said. That includes actions like painting and repairing the outside of the Straight and "whatever amount of militance is necessary" to open the theater soon. "But it shouldn't go that far, if the community's united," Landberg said.

Cultural Coalition members say their tactics may be mundane but they work. They point to their success in securing \$82,000 to renovate the Straight after an eight-month struggle over the Haight's \$250,000 revenue-sharing pie (see Guardian 8/17/74). They were part of the boisterous opposition to the downtown Performing Arts Center, a campaign which caused the city to cook up a \$500,000-a-year neighborhood arts program that is funding the purchase of the Straight Theater. And they resent the White Panthers' attitude toward their accomplishments. "Instead of just saying, 'we want in,' they have to trash the people who've been working to get the theater," Darden said.

The White Panthers contend that the only way for the center to be financially independent is to present a steady diet of live music—perhaps as many as 15 concerts a month. The Coalition's programs—dance, theater, visual and graphic arts—won't pay for themselves, the Panthers say. But Darden claimed, "We've got a half-million dollars' worth of programs already. The White Panthers forget there's a lot of people who like movies, who like theater. There's a lot of ways to make money besides rock and roll."


The Coalition believes the city will soon close a deal with the Straight's owner. People's Ballroom isn't so sure. "The Cultural Coalition's statements are falsely optimistic," Landberg said. "There are no formal negotiations now. All the options—including the community buying the Straight—are still open."

While the two groups have their tactical differences, they agree the center should not be run from "Downtown."

Martin Snipper, Art Commission staff director and

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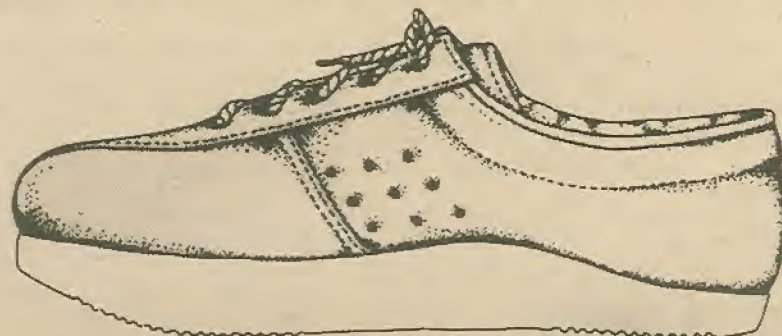
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Upper Ashbury resident, can't abide the idea of center workers and community residents making policy and scheduling decisions, an idea both factions push. "If the Art Commission buys it, then the Art Commission will run it," Snipper asserted. "It's not going to be a People's Ballroom. I can't help what they [either coalition] propose." Snipper talks up his desire for "community input." The problem is, he and the Commission decide who the community is and what its needs are. And what's good for Harold Zellerbach, head of the Art Commission for decades, is not always good for working people in the Haight.

For example, People's Ballroom and the Cultural Coalition both want a cultural center that's free of the city's purse strings. Program expenses could be met with performance receipts and with rents from neighborhood businesses—like the Metz Donut Factory—now in the Park Masonic Hall, which adjoins the Straight and will become part of the center. But the Art Commission wants to move those businesses out. "Relocation of tenants is a big factor," said Commissioner Ray Taliaferro. "It's been included in the Real Estate Department's cost analysis."

The Art Commission also plans guidelines for the types of programs they'll permit in the center: activities will be limited to "art and culture-related programs." Such a guideline conflicts with the community's desire to decide for itself which programs are in and which are out. Rene Cazenave of Cultural Coalition and 409 House explained it this way: "With the principle of community control, the people say what their needs are. And that includes health programs, childcare, drug programs."

Snipper and Taliaferro agree that recent developments haven't changed their plans: they're just waiting for the Real Estate Department to close the deal. Wallace Wortman, department director, met with Albert Monaco, attorney for the Sproul estate which owns the Straight, on Nov. 22. Both Wortman and Monaco refused to comment on the meeting, but both said negotiations would continue.

Coming up in the Haight: the Cultural Coalition plans a "wide-open" meeting for Dec. 5 (7:30 pm, Grattan School) to elect a community board of directors for the center. People's Ballroom claims the Coalition meeting is a railroad and says their people won't attend. Instead, they're pushing for a debate between People's Ballroom and the Cultural Coalition "to settle the question of unity once and for all."



Group from the Haight-Ashbury Coalition for a Community Cultural Center in front of the Straight Theater.

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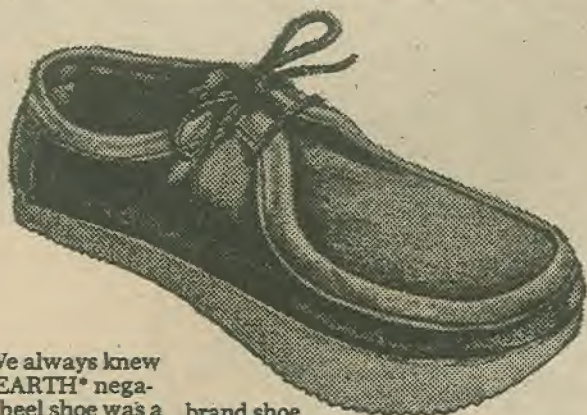
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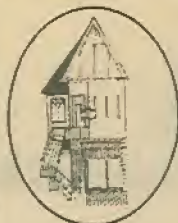
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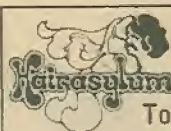
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Marilyn Baker is a gutsy reporter.

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By Bob Levering

Marilyn Baker's new job at KPIX-TV is an investigative reporter's dream come true. The station gives her free rein on choice of subjects to probe and exercises no editorial control over her reports. She can go on the evening news whenever she has a story and can have as much time as she needs to tell the tale. She has two full-time paid researcher/aides, her sons Jeff and Chris; her own cameraman, Bob Huestis, whom she brought with her from public station KQED; and a reported five-year budget for expenses and equipment of almost \$200,000, excluding salaries.

That KPIX took on Baker under these terms, unique in the industry, should be of no surprise to local TV buffs. Marilyn Baker is a hot property. Her stories on the Symbionese Liberation Army have catapulted her to national prominence: a cover story in TV Guide, an interview on NBC's Today Show; she was named "Woman of the Year" by the American Women in Radio and Television. Her recently released book "Exclusive!" has already sold 50,000 copies in an \$8.95 hardcover edition and is slated for a second printing. Almost overnight, Marilyn Baker has become SF's most widely known investigative reporter.

GET THE FACTS STRAIGHT

What can we expect from Baker in her new job? Will she bring accurate investigative reporting to the wasteland of TV journalism? More important, what are her targets? Will her stories lead to constructive reform or will they play into the hands of the law-and-order crowd? "I can see why people have mixed feelings about you," Barbara Walters said to Marilyn Baker at the end of their interview on NBC's Today Show. The Guardian has mixed feelings too, after interviewing several journalists who covered the SLA case and asking them about Baker's handling of the story.

Joe Russin, KQED news director, told the Guardian, "Marilyn hits and misses like everyone else. Given the stuff she deals with, she has a good batting average." With the exception of Russin, though, the other reporters we interviewed were not impressed with Baker's hitting. The SF Chronicle's Paul Avery, who is writing a book of his own on the SLA, was appalled at the factual mistakes he found in her book. In an interview with the Guardian, Avery ticked off nearly a dozen specifics in Baker's book which he considered to be in error.

When questioned by the Guardian about the accuracy of her book, Baker said she knew of only two mistakes: the book's reference to "East Cleveland" should have been "east Cleveland," and the United Bay Area Council of American Indian Affairs is called the "United Bay Council of Indians" in the book. When pressed further about two of the points Avery mentioned to us, details about Peter Benenson's kidnapping and Marcus Foster's death, Baker insisted that her book's account was correct. "I was not there when these things happened," she said. "I can only go on what my sources tell me."

After making independent inquiries of our own about several of these alleged mistakes, we can only wonder who Baker's sources were. In the first two pages of her book, for example, we found three inaccuracies, all related to her narrative of the kidnapping of Peter Benenson, who was taken so his car could be used in the abduction of Patricia Hearst. The book has Benenson being snatched in the parking lot of the Co-op grocery store in Berkeley. When we checked with the Berkeley Police Department, we were told that Benenson was kidnapped in front of his own home at 1407 Josephine, and that he was abducted by two women and one man rather than the one woman and two men in Baker's account. What's more, after calling the Shattuck Avenue Co-op, where Berkeley police told us Benenson had shopped earlier that evening, we learned that their closing hour on the night of the kidnapping was the usual time, 9 pm, not an hour earlier as Baker had related.

Foster's murder: Baker's account in the book, which she confirmed when we interviewed her, has it that Oakland School Superintendent Marcus Foster was hit by both shotgun pellets and bullets from .38 revolvers. When the Guardian checked with the Alameda County Coroner's office, we were told that their report



Marilyn Baker with sons Jeff (left) and Chris.

'The most important thing is to be fair, not objective. And you should let the public know what are your opinions and where you are coming from.'

showed only that Foster had been hit numerous times by .38 caliber bullets. When asked about the possibility of his also being hit by shotgun pellets, the Coroner's office spokesman replied, "No, sir. That's not something we would have overlooked."

Other journalists who covered the SLA story insist that the book is loaded with similar kinds of inaccuracies—the Hearsts were in Washington, D.C., not Hillsborough, when their daughter was kidnapped, and Angela Atwood died from smoke inhalation and burns rather than bullets, to name just two. Individually, the mistakes may seem minor, but to be off base so frequently calls into question Marilyn Baker's credibility as a reporter of events.

"It's a disgrace for someone who calls herself a journalist reporter," Avery told the Guardian. "You should not make these kinds of errors. It's stuff you can find out, for Christ's sake."

Several of Baker's critics claim that these smaller inaccuracies are dwarfed by one of the trademarks of Baker's reporting: the use of unsubstantiated speculations in news stories. Citing the Oakland police and an Oakland school board member, Baker conjectured on KQED that the SLA executed Marcus Foster for trying to stop drug traffic in the Oakland schools (dubious). Later, citing an unnamed "high official involved in the investigation," Baker speculated that the HARRISES and Patricia Hearst were "very definitely" in Guatemala (so far, no substantiation). Baker also theorized, based on her "own observations" and the opinion of Randolph Hearst, that Patricia Hearst's hand was taped to the gun she toted during the Hibernia Bank robbery (later evidence indicated this was not true). These reports may cause a sensation, but are they news? TV reporting is tricky. You can whip the words past the viewer without challenge. Speculation is easily translated into fact. Who said Patty Hearst was in Guatemala? There's no way for the viewer to go back and check.

EXCLUSIVES

Why does Marilyn Baker sometimes get her facts mixed up or confuse speculation with hard information? Part of the answer lies in Baker's almost fanatical determina-

tion to get exclusive stories. Much of her reputation on the SLA case was due to her exclusives, such as interviewing Steven Weed and Chris Thompson or being the first to report the names of the SLA members. TV Guide's story on her is prefaced by this description: "The amazing story of a 44-year-old TV newswoman who stayed two weeks ahead of the police in her revelations about the Hearst kidnapping case."

Baker described her book to the Guardian as a "reporter's notebook"; it is, after all, entitled "Exclusive!" And throughout the book, Baker pursues her exclusive stories with single-minded determination: she tells of her wild high-speed chase after spotting a car she mistakenly thought contained Emily Harris; of staking out buildings and locations into the wee hours of the morning; of making dozens of calls based on lists of names in a telephone directory.

Her former colleagues at KQED say Baker's energy and guts in pursuing stories did not start with the SLA case. Newsroom reporter Bill Schechner told the Guardian, "She does work hard. She's not at all reluctant to work evenings—the kind of reporter that works full-time. Her wheels are always spinning. On her days off she is making connections and contacts." (Baker alludes to her long hours in her book when she tells when she would drop by the Berkeley and Oakland police departments: "Weekends were best for those visits; there was more time for talk, and the cops were less cautious with less brass around.") "She's a very hard worker and a talented woman," said Russin, Baker's former boss at KQED. "She's the only reporter I know who would not consider it an unusual assignment to take home records of 3,000 license plates. And she'd run them all down by the next day."

Baker's devotion to news gathering is especially rare for TV, where most reporters do little besides paraphrase wire service or newspaper stories, or content themselves with reporting on news conferences. "Press conference journalism is the biggest ripoff," Baker told us. "It just masquerades as journalism."

Unfortunately, in the rush to get the facts and be the first to put them out, some people can get trampled.

Continued on next page

Continued from previous page

KQED's Schechner feels, for instance, that two persons investigated by the police, Janet Cooper and Cynthia Garvey, were unfairly linked to the SLA's activities in Baker's initial stories about them on KQED. "Her instincts are to break one side of a story one day and the other side the next," Schechner said. "What's the point of exclusivity if you forsake balance?"

The Hearst family is also upset with Baker's methods. After Baker showed the film of the SLA bank robbery on KPIX on Oct. 7, Catherine Hearst called it, in an interview in the Oct. 15 Chicago Tribune, the "ultimate in irresponsibility that television should be used to sensationally convict my daughter of a bank robbery just four months after she was the victim of a terrorist kidnapping." Nor is Randolph Hearst pleased with Baker's book. Tom Eastham, executive editor of the SF Examiner, issued this statement to the Guardian: "Mr. Hearst has not read the whole book, but in his opinion it is a book written by an investigative reporter who did not find the victim and who made up the ending."

"TOO SIMPLISTIC"

The final chapter of "Exclusive!" to which Randolph Hearst is presumably referring, begins "So it had been love that had turned pretty Patty Hearst into a terrorist." Besides the questionable label of "terrorist," Baker's explanation for the change in Patricia Hearst's actions is "too simplistic" for the Chronicle's Avery. "It may be the truth," he told the Guardian, "but you cannot say it for sure till you talk to Patty. Her eyes had been opened to a lot of things during her captivity."

Avery pointed out that Baker mentions nothing about the literature Patricia Hearst had available, or the fact that she was somewhat similar in background to some of her captors, or that the People in Need program was a disaster in many respects.

Sandy Katzman, who has been doing research about the SLA women for Avery's book, said Baker exhibited an "inability to take into account the complexities of

these people" in both her book and her TV reports. "Especially the women are treated in terms of sex, love and gentleness, and their political work is not taken seriously. They are treated as girl-children."

Former SF Chronicle reporter Tim Findley, who with ex-KQED reporter Carolyn Craven is also writing an SLA book, told the Guardian he is bothered that Baker "sees everyone in the SLA as crazy gangsters." Baker herself told TV Guide, "This has been muddled into a political story when it's nothing but a basic murder-kidnapping-robbery story." Findley called Baker's perceptions of the story "a real disservice to history." He added, "It's one thing to report on it, and quite another to put it in the context of the movement and politics of what is going on in this country."

Baker, however, does not see herself as an interpreter of events. "She is not the strongest theorist," Russin said. "She does not see that as her role. Hers is getting the information. During our coverage of the SLA, she was the primary getter of information. Others did the interpreting, explaining what does it all mean. It's very rare to find someone who can do both."

Unfortunately, that separation of the two functions of a reporter does not take into account that a journalist's own interpretation of the events determines which facts are gathered. Since Marilyn Baker saw the SLA story as another police story, she approached it far differently than, say, a reporter who saw it as an outgrowth of the current social and political situation within the US.

According to Bill Schechner, who worked with Baker at KQED, "She was basically a cop on the SLA story. She wanted to catch them." "Exclusive!" offers considerable evidence to back up Schechner's assessment, such as her stake-outs, and the car chases. Schechner faults Baker for "not drawing a careful distinction between reporters and the police."

At the same time, Marilyn Baker probably as much as any TV journalist does not confine herself to merely reporting the facts. She often injects her own opinions

into her coverage of a story. In the book, for instance, she refers to Berkeley as a "cesspool." In an interview with the Guardian she defended that characterization of Berkeley. "It's my opinion," she told us. "The most important thing is to be fair, not objective. And you should let the public know what are your opinions and where you are coming from."

Baker certainly lets people know where she is coming from in her book. Students for a Democratic Society (SDS) is called "a high-sounding title for a group that spawned violence." Besides a "cesspool," Berkeley becomes the "radical stronghold of the world," and attempts there toward more civilian control over the police translates to "the City Council started up all that nonsense about 'police review boards' and 'citizen input,' whatever the hell that was supposed to mean."

Or consider Baker's account of her role in the 1967 antidraft demonstrations in Oakland. She describes standing next to Oakland Police Chief Charles Gains, but fails to mention that virtually all other reporters stood with the demonstrators, many of them suffering injuries at the hands of Gains's men. Her son Chris's contribution to the day was to stand with a five-foot American flag and a sign reading, "Ask Not What Your Country Can Do For You, But What You Can Do For Your Country." Baker recalls telling Chief Gains: "My oldest son, Jeff, is in Vietnam right now, and we stand here while these creeps pass the hat collecting money to buy the Viet Cong bullets—bullets that may kill my son, his brother. I'm damned proud Chris is out there." (Jeff's experiences in Vietnam, incidentally, disillusioned him with the war effort and led him to join Vietnam Veterans Against the War on his return home.)

UNION MEMBER

Given her political and social attitudes, Baker's colleagues at KQED were not surprised she did not support the strike, which began shortly before she left the station to join KPIX. In fact, she told one Newsroom reporter that in her opinion the strike was like having the

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"inmates run the asylum." She told the Guardian she had informed her KQED associates she "would not in any way support the strike, picket or make any public statements."

Curiously, Baker was a member of the union, NABET, at the time. According to KQED strike chairman George Dusheck, Baker joined NABET last spring following an argument with her assignment editor, David Crane. When questioned about her refusal to support the strike, she told the Guardian, "Just because you are in the army doesn't mean you will kill. Just because you are in a union doesn't mean you will picket."

Her current attitude toward the union seems strange in light of her earlier use of the union to her advantage. In 1971, during one of KQED's perennial financial crises, Baker was fired along with two other Newsroom reporters by Mel Wax, the station's news director at the time. According to Wax, Baker was fired because he did not consider her to be as good as the other reporters. "I do not think she is a very good reporter, frankly," Wax told the Guardian. "She's not very accurate."

Baker claimed at the time that her firing was the result of her union organizing activities, although this assertion is disputed both by other Newsroom reporters and by Wax. She was rehired, she told the Guardian, because of public pressure on the station. That is not the story told by any other Newsroom staffer interviewed by the Guardian. Dick Meister recalled that the other reporters supported her at the time and signed a petition stating they would all accept a cut in pay to keep Baker at the station. But according to George Dusheck, what made the difference was that Dusheck, Newsroom reporter Jim Benet and NABET union official Bob Lenihan met with KQED's former general manager Dick Moore. "We argued for her and persuaded Moore to keep her," Dusheck recalled. "She has not been exactly grateful for this," Dusheck added, clearly in reference to the current KQED strike. Baker's defense is that the situation was entirely different with Russin as news director rather than Wax.

'It is a book written by an investigative reporter who did not find the victim and who made up the ending.'

—Randolph Hearst



PHOTO: NICK GROSSE

COPS AND ROBBERS

The KQED disputes all seem very much in the past as Baker sits in KPIX's comfortable Victorian annex on Van Ness. What can we expect from her work at KPIX now that she has probably the best working setup of any Bay Area investigative reporter?

Paul Avery commented, "In some ways her heart is in the right place. She's a fighter. She will expose the police department as soon as the SLA. And she really knows how to dig. She does the leg work, goes out and is willing to tramp the sidewalks."

Bill Schechner has mixed feelings about her future work. "It depends on what targets she picks," he said. "If it's City Hall, it can do nothing but help. It depends on the complexity of the issue. If it's who's stealing or what's not working, her no-bullshit approach would be good. But when there's questions of motives or stories with social implications like the SLA story, then there's going to be more trouble of her not keeping herself out of it. And I think that reporters should stay out."

We may have some of an idea of what's in store from Baker now that her first series for KPIX has been shown. It was a five-part series on the victims of violent crime, which consisted mainly of interviews with those persons who had suffered because of a major crime—murder, rape, assault, robbery. But the series had little if any genuine investigative reporting. Questions such as why the police do not inform victims about state compensation laws were not explored; and although one of the victims interviewed was the sister of a man slain by a drunken off-duty SF policeman, Baker did not even mention that the cop was not sent to jail.

On a blackboard in Baker's new office is a list of other targets she has in mind for future programs: "Mickey Cohen, the Police Officers Association, Den Walsh, cop dinner, informer, tow-away."

All are familiar Baker police or crime stories that bolster the law-and-order elements within the society. Lacking is any hint of Ralph Nader-style journalism, the real investigative journalism that focuses on real problems and real solutions: constructive reform and structural change.

George Dusheck, an old Hearst reporter himself, summed it up: "Marilyn started working with the LA Examiner when it was a good Hearst newspaper—hard-hitting, sensational, good yellow journalism. She does not see the social implications of stories, just the cops and robbers kind of thing. It was a big thing 20 or 30 years ago, but some people never grow out of it." ■ (Research assistance provided by Jerry Roberts.)

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Recession Notebook

When the phone co. turns a deaf ear...

By Ken McEldowney

Eds. note: This page introduces another regular Guardian consumer feature that will run each issue. It will concentrate on (1) saving you money (bargains, swaps, auctions and sales of at least 30% off on regularly stocked items) and (2) fighting back as a consumer (burns, examples of how the consumer is taken and what she or he can do about it). Send suggestions and examples in writing to Ken McEldowney, The Guardian, 1070 Bryant, SF 94103. Please include your name, address, phone and information on how best to verify your tip.

Pacific Telephone has lots of "customer reps" and pours tons of money into "public information" media ads, but they don't tell you much about such little mysteries as how to decipher your phone bill, how to find out your company credit rating, how to avoid paying a \$25 deposit, how to get it back and how to fight back successfully.

Herewith, some solutions to some PT&T mysteries. (Can you give us some more? We'll regularly update this information. Also wanted: inside dope on PG&E, water department, etc. Next: demystifying the billing procedure of the big department stores.)

HOW TO GET NEW PHONE SERVICE WITHOUT A \$25 DEPOSIT.

The phone company likes to have a deposit from its new customers to provide protection against nonpayment of bills. But for most people it's hard to come up with the \$25. If the phone company thinks you have good credit, they won't require the deposit. But you must be able to answer "yes" to at least one of the following questions:

1. Have you had satisfactory service with Pacific Telephone, or another phone company in California within the last two years? By satisfactory they mean no disconnections for nonpayment or no outstanding bills. All you need to do is remember your old number.
2. Do you own your own home or other real estate in the city where you live?
3. Have you been continuously employed for two years or retired on a pension?
4. Have you had satisfactory telephone service in another state in the last two years?
5. Do you have a friend with a phone company "B" credit rating (see "How Did You Get Stuck" section) who will guarantee \$25 of your bill?

If all else fails, the service representative has the authority to okay deposit-free service with "personal knowledge of the applicant's ability to pay." In other words, talk a good story.

If you completely lose out and have to pay the deposit, it will be carefully explained to you that it will be returned with interest after a year. In fact, if you pay your bills on time during the first six months, the service representative has the authority to return your money then, but usually doesn't. Demand the money back after six months. If your service rep refuses, ask to speak to his or her supervisor. Keep pushing. (See "How to Get Results" section.)

TOP SECRET: WHAT DO THE NUMBERS AT THE TOP OF YOUR PHONE BILL MEAN?

In mid-June, American Telephone and Telegraph, at the prodding of the Federal Communications Commission, sent out a letter urging its member companies to indicate a "pay by" date on their bills.

PT&T still doesn't, but if you know its code you can figure out how long you have to pay before the threats start. At the top of your payment card are three sets of three-digit numbers with the crucial information you need. (See "Guide to Your Phone Bill," Boxes E, F and G.)

HOW CAN YOU TELL YOUR TELEPHONE CREDIT RATING?

Count the days between the different notices. If Box F has all zeros and there are only ten days between the postmark date on the envelope and the date in

Box E (which you have to convert to a regular date using the key), then you have an "E" credit rating (see next section). If all three boxes (E, F and G) have numbers, and there are 20 days between the postmark and Box F, then you are a "C." If all three boxes have numbers and there are 60 days between the postmark and Box F, you are a "B."

HOW DID YOU GET STUCK WITH YOUR CREDIT RATING AND WHO ELSE HAS THE SAME ONE?

Your credit rating depends a lot on arbitrary decisions by your service representative. But your actual rating is crucial in determining when you get your deposit back and, even more important, whether you have two months, 20 days or ten days to pay your bill before the threats start:

Credit rating A: Very rare. Limited to

pay the bill now or give a definite date when the bill will be paid. Set the date even if you can't stick to it. Giving a date shows you intend to pay and will keep your phone from being disconnected.

If you don't call, your service rep will try to reach you by phone on the sixth day after the date of the five-day notice. If there is no answer after two calls, the rep will shut off outgoing calls but still permit incoming ones. Again, call and try to make arrangements to pay. Your rep has to disconnect all service after five days of a partial disconnect, but superiors can authorize up to 15 days. Even if you drop a check in the mail immediately, call to protect yourself in case the mail delivery is slow.

If your service is totally shut off, your rep can require you to pay the total outstanding bill, a \$24 connect

time the call was made is not noted on operator-assisted calls. If there is a mysterious operator-assisted call to Lodi on your bill, you don't have the advantage of knowing when they think the phone call was made to determine who, if anyone, actually made the call.

HOW TO GET THE MOST OUT OF YOUR TELEPHONE DOLLAR WHEN YOUR SERVICE IS CONNECTED.

The phone company is able to rack up extra profit because people take phone service for granted, and even if a person wants to get the cheapest service, he or she is not provided the information to make an intelligent decision.

For example, when you order a phone, anything you get beyond a single-listed dial phone with a short cord is going to cost you. For example: a 25-foot cord will set you back \$7.50; a touch tone phone costs an additional \$5 to install plus \$1.60 each month; even an extra listing in the directory will cost you \$4.80 a year.

If you live alone, are new to the City or don't use the phone too much, it will pay you to get a measured service. For \$2.50, you get 30 local calls. For \$3.75 you get 60. Unlimited service runs \$5.70. With the measured service, each local call past your allotment costs you 5¢. In other words, if you make less than 54 calls a month, it pays to get the \$2.50 service; less than 100 calls, get the \$3.75 plan.

If you consistently make more calls than you thought you would, you can always switch to a different service at no extra charge, but it pays to try the limited calls alternatives.

WHEN SAYING HELLO TO NEW YORK CITY COSTS ONLY EIGHT CENTS MORE THAN SAYING HELLO TO WALNUT CREEK.

Over the years, the gap between the expense of a long distance call and one within the state or even within the Bay Area has narrowed to the point where it often has ceased to exist. For example, a one-minute call to New York City after 11 pm will only cost 35¢, while a three-minute (or shorter) call to Walnut Creek will cost 27¢ from downtown SF.

The following chart of phone charges for direct dialing from SF to New York City illustrates the cheapest times to make out-of-state calls:

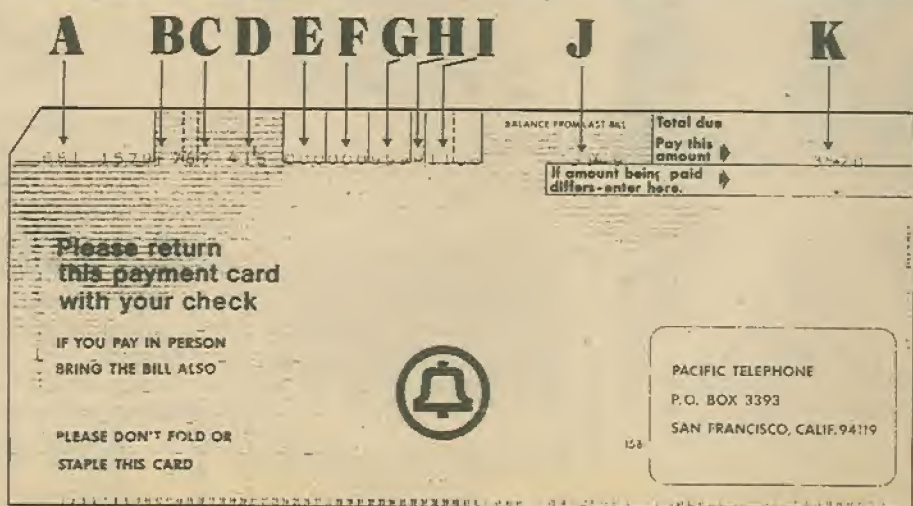
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Sun. 8 am - 5 pm		
M-F 5 pm - 11 pm	85¢	25¢
Sun. 5 pm - 11 pm		
Hol. 8 am - 11 pm		
M-F 8 am - 5 pm	1.45	46¢
M-F 11 pm - 8 am	35¢*	20¢
Sat., Sun., Hol.		
* First Minute		

HOW TO GET RESULTS IF YOUR SERVICE REPRESENTATIVE TURNS A DEAF EAR.

The phone company has very set procedures but often can be made to grant exceptions if you complain clearly, loudly and persistently. Each time your demand gets turned down, ask to speak to a superior. The higher you go, the more likely the person is to say "yes" or listen sympathetically. Above the service rep is the supervisor, then comes the manager. If necessary, ask for the district manager, then the division manager. Ask for a personal interview, write letters with carbons. If you are still stymied, ask for the president, Jerome Hull. After you talk to his secretary, your last resort is to complain to the California Public Utilities Commission, 557-0350. Send carbons all around.

Make threats all up the ladder: state that monopolies like Pacific Telephone have to give the customer satisfaction; mention the US government's antitrust suit; say you will oppose their latest rate hike request unless you get satisfaction.

Remember: complain enough and you will often get results.■



GUIDE TO YOUR PHONE BILL, OR WHAT YOUR PHONE COMPANY REALLY THINKS OF YOU.

- A.** Your phone number.
- B.** If there's no letter here, it's a residential phone; a "B" means business; "F" for final bill.
- C.** An internal phone company accounting number with no particular importance to outsiders.
- D.** Your area code.
- E.** Date the phone company will send out a reminder to pay your bill, if they think highly enough of you. Written in federal government style, with numbers running consecutively throughout the year. For example: Nov. 1 is 305, Dec.

1 is 335, Jan. 1 is 001. (Exception: see F.)

F. Date of the five-day shutoff notice. If all you find is 000, then the date in Box E is the five-day shutoff notice date.

G. Date the computer tells your business rep to call saying service will be cut off.

H. If there is an "R" it's a residential phone.

I. Date of bill, month and day.

J. Balance from last bill, cleverly shaded to make it hard to read.

K. Total due.

big politicians, media big shots, state of California and similar deities. They never get shut off for nonpayment. If worst comes to worst, a real person decides it's time to call about the bill.

Credit rating B: Preferred customer with established credit gained by six months of service without any five-day shutoff notices. If a deposit is involved, the service rep may not upgrade an account to "B." Full two months to pay a bill. Friendly reminder (gentle aquamarine notice: "Have you forgotten to pay your bill?") followed by five-day warning (fiery red ultimatum: "Your payment hasn't arrived!").

Credit rating C: Higher classification for new customers. Purely arbitrary whether a person is put in "C" or "D." Odds are good that if you live in a not-so-desirable neighborhood you will automatically get a "D" rating. "C" customers get 20 days to pay and a friendly reminder before the five-day warning goes out.

Credit rating D: All other new customers. They get only the five-day warning, and this comes just 16 days after the bill was originally mailed out by the phone company.

Credit rating E: Reserved for those who have had their service disconnected for nonpayment of phone bills. Five-day shutoff notice comes a scant ten days after the bill was first mailed out.

WHAT DO YOU DO WHEN YOU GET THE FIVE-DAY SHUTOFF NOTICE?

If you receive a five-day shutoff notice, call your service rep. Have a good story ready (you've been out of town, sick, etc.) and either make arrangements to

charge, plus a deposit equal to twice your average monthly bill over the previous three months. Again, this can be waived if you scream loud enough. (See "How to Get Results" section.)

One final warning: everything gets noted on your record. If your phone is disconnected, your credit rating is going to drop to a "D" or an "E." If you give excuses every month, the rep will catch on. It's best to pay on time when you can and save your late payments for real emergencies.

HOLIDAYS FOR THE PHONE COMPANY ARE HIGHLY SELECTIVE.

The phone company has special long distance rates for holidays that are much lower than weekdays. In the coming year, Thanksgiving, Christmas, New Year's Day, Washington's Birthday, July 4 and Labor Day are all special-rate holidays. But not Columbus Day or Memorial Day, which are both holidays for phone company employees, or Mother's Day or Father's Day, when people would be prone to make calls to family.

WHAT THE BILL DOESN'T TELL YOU THAT IT SHOULD.

In mid-June, AT&T urged its member companies to include on their bills the time of day of long distance calls and the duration of the calls. Unfortunately, even though these changes are on Pacific Telephone's drafting boards, they have yet to be made. Thus, the actual lengths of your long distance calls are not noted on your bill, so there is no way you can easily check to see if you were charged for more minutes than you actually spoke. Furthermore, the

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Christmas Guide

A sackful of ideas for super shopping
at prices to warm even Scrooge's heart

By Cecily Murnighan and Bill Ristow



So here we are, late November, a shaky economy collapsing around our ears, trying to confront one of the most perplexing consumer phenomena of them all: Christmas shopping. On the one hand, it can be consumer-liberating (the chance to splurge, to shop creatively—the joy of giving idea); on the other, consumer-devastating (the crowds, the overdoses of mass-produced goods—wonders of capitalism run rampant). That's our starting point for this highly subjective and selective shopper's guide in which we'll try to propel you along the most pleasant (and productive) Christmas shopping path.

A word about our approach: it's not comprehensive. If you want to get one of those nifty hand-crafted leather belts with the big Wells Fargo buckles, or a clever ring hand-bent out of a spoon handle, we haven't many words of advice about where to shop. This is on the general theory that only the deaf or the blind or the hermit can avoid confronting a sizable assortment to select from. Other general categories we've left you on your own with: clothing, jewelry, most food, most books, records, Indian imports, etc.

If not comprehensive on these pages, though, the research has been comprehensive to the point of sending Christmas baubles flashing gaudily through our dreams. We visited hundreds of Bay Area stores, covering all of San Francisco, the East Bay from Oakland north to Albany (with excursions into Point Richmond and Port Costa) and the peninsula from Colma to Palo Alto. The shops we finally selected all boast some form of uniqueness: some specialize in more creative examples of one type of goods which many stores carry (these are best if you know you're looking for one particular thing); others have a wide assortment of items, with many you're not likely to find everywhere else you look (these are best if you haven't the vaguest glimmer of a Christmas idea). We've undoubtedly missed good stores (let us know). But we think we've hit most, especially in San Francisco, our strongest area.

Some general comments: The first time you see bread baskets made of woven strips of heavily lacquered bread dough, they may seem pretty damn special. The sixth or eighth time, they start getting old. Other new "unique" things you might avoid if you like people to be mildly surprised at your gifts: Navajo sand-painting-filled decanters with cacti growing in the top. Any form of poster, notecard, postcard or bookmark featuring the works of Maxfield Parrish, Vogue magazine or Arthur Rackham (nice, mind you, but overdone). Air-brushed/decal T-shirts. Ceramic cookie-decorator stamps. Fancy thumbtacks with enlarged plastic heads filled with seeds or something. Colorful Yucatan hammocks. Shop around...

We were, sad to say, rather disappointed with street artists this year. We continue to love the whole movement, and in past years we have done much of our Christmas shopping without stepping inside a single store. But it's gotten to the point that so much of what's sold on the streets is either alike or clearly not hand-crafted that it's hardly satisfying to wade through it all in search of the genuine good buys which do still exist (some listed below). For the time, however, there's not enough real artistry present on the streets.

Now read on, for store and special gift suggestions—and for a few splurge ideas and excesses to put you in the holiday spirit.

San Francisco stores

The Cinema Shop, 526 O'Farrell, weekdays 9-4, Sat. 10-2. If it's motion picture memorabilia you want, go no further. They have more than 250,000 old movie posters, starting at \$3.50 (and including, for \$80, a poster for the 1942 re-release of King Kong)—and more than one million stills, at \$1 each. Those mass-produced "Autograph photos" of the stars go for 50¢-\$.1, and there's a huge selection of cardboard lobby cards (a discontinued fashion) of movies for a standard \$3. The sheer number of these photographic relics means very few are on display, but come in and ask—they probably have what you're after.

Other silver-screen tidbits: Complete collections of cigarette cards of the stars, like smaller versions of bubble-gum cards. One set of 25, from 1928, sells for \$13.50 and includes Lillian Gish, Victor McLaglan, Tom Mix, Ramon Navarro, Marion Davies and others. Also available: old monster-movie magazines as well as a few super-8 monster films you can show in the comfort of your living room, \$5 each (sample: "The Deadly Mantis").

Dandelion, 3381 Sacramento St., Mon.-Sat. 10-6, Sun. 12-5. One of the best selections of good quality—and unusual—merchandise we found. Can't even categorize it, which is nice—items include plants, books, kitchenware, jewelry, lamps, general miscellany. Tiny porcelain animals are 60¢, sleigh bells 5/\$1, old-fashioned flip books (do-it-yourself animation) 85¢, huge kerosene lamps \$5.50, even clothespins, 30/60¢, and marvelous big bread bowls for \$8.80. Much more: impressive selection of books, even more impressive group of calendars (which are usually grossly overdone). Two good ones: the Night Light Calendar for kids, \$4.95 (glows in the dark), and the Movie Fan's Calendar, \$2.95. The latter features an old movie still for each month plus an event from motion picture history for virtually every single day (Jan. 12: "Gary Cooper talks! 'The Shopworn Angel' premieres, 1929. His voice is heard for 1st time in closing scene. [Nope, he doesn't say 'Yep.'](").

Blades, 1692 Haight St., Tues.-Sat. 11-6, Sun. 12-5 (December only). Owner Ken Greene recently moved into this shop after doing all his business on the streets or in flea markets, and the hand-crafted quality still shows in the fine selection of kitchen knives he has for sale (though other craftspeople

make hunting knives, he says he knows of no others making kitchen ones). Handles are of gorgeous hardwoods—Osage orange, walnut, hickory—and the highly serviceable blades are fastened on with special expanding rivets from Britain (now almost never used), producing a cooking tool of extreme durability, as well as beauty. Prices start around \$6 for small knives, and the shop also has a growing selection of more commercial (though still good quality) cutlery paraphernalia. He'll do special orders (with some delay likely) and he offers gift certificates.

Flub-A-Dub, 752 Columbus, Tues.-Sat. 1-6. Tiny storefront crammed full of old toys (many of the vintage of the shop's namesake, the bizarre dragon-like creature from Howdy Doodly, represented here by several models). Prices of the toys, mostly bought at selected flea markets and collected here, in the reasonable range of about \$1-\$25, and the selection reflects the owner's biases: he doesn't go in for electric trains, toy soldiers and the like, but has lots of animals, wind-up creatures, old marbles, etc. A terrific Spark Plug (Barney Google's horse), original circus posters for \$20, an exquisite, tiny (but working) kerosene lamp with reflector, \$18. Lots of toys involving tracks (little cars going in and out of tunnels), in general a perfect place for the bargain-hunting nostalgist.

San Francisciana, in the Cliff House (south end, sidewalk level), daily 11-4:30. Go here to see piles of evidence, in black and white, of what you're missing in the San Francisco of 1974. Excellent collection of old prints, newspapers, posters and memorabilia recalling another time—when there was a towering Victorian Cliff House looming over the ocean, a Sutro Railroad Company serving the beach from downtown, trains along California Street, an amusement park called "The Chutes" on Haight, unsullied Victorians everywhere, and of course the fabulous Sutro baths and the original Playland at the Beach. Prints for \$2.50 each (matted) record all these scenes and countless others. Also look to such items as original programs from the Sutro Baths for less than a dollar, or back editions of the defunct SF Newsletter and Wasp. For the natural history buffs, there's even a newspaper story from 1907 discussing the reaction of the offshore seals to the burning of the Cliff House that year. An easy place to spend hours. (And don't forget to take in the Musée Mécanique, downstairs, to try out the progenitors of today's pinball machines. Specially recommended: the barnyard scene and the hysterically, infectious laughing sailor.)

Diane Flyer, Ceramics, 601 Minnesota/18th, Mon.-Fri., 10-5. Among our favorite few ceramics makers in a field glutted with the mass-produced, oh-so-functional ceramic mugs, wine goblets, etc. See ceramics section, further along, for details on her work and others like her.

China Books and Periodicals, 2929 24th St., Mon.-Sat. 9-6, Sun. 10-5 (November and December hours). Much more than simply books and periodicals, though that category is fully represented. Lots of nifty smaller items from the People's Republic: bookmarks decorated with colorful vegetables, 6/\$1; exquisite paper-cut art, small pieces 75¢; records \$1 and up (for example: "The East is Red," includes other revolutionary songs, LP record for \$1.95; or "On the March," dance music from peasant tunes, \$1.25). Wall posters from The East is Red paper-cut series, \$2.50; Chinese stamps, e.g., Giant Panda, 6/\$1.60. Hundreds of political/revolutionary books, pamphlets and periodicals, and this is also the west coast agent for subscriptions to Chinese periodicals, so they have gift subscription forms. Sample offerings: Peking Review, political weekly on Chinese and world affairs, \$4.50/yr. (sent airmail);

China Pictorial, large-format monthly, heavy on the pictures, \$4/yr.; Chinese Literature, literary monthly, \$4/yr.

American-Russian Institute, 90 McAllister St., Mon.-Sat. 10-3:30. A rather more subdued expression of world revolution, this quiet, musty shop nevertheless has some good buys. Like those wooden Russian bear toys for \$3 (often \$5 elsewhere), a good selection of pins (political and geographical) for 50¢ or \$1, nice statuettes for \$12, posters and cards from the old country, etc. Periodicals from Cuba, Czechoslovakia and elsewhere, and for those rainy winter nights, 45 volumes of the collected works of Lenin, \$100. Also the interesting fact that you can get the Radio Moscow news, in English, by dialing 661-8005, 24 hours a day (complete with snatches of music and a bit too much shortwave static for our ears).

Toys, Sculptures, Fetishes, 1301 Sanchez/26th, Thurs. and Sat. 1-5. Open only for the pre-Christmas months, this shop displays the hand-carved wooden toys (and sculptures and fetishes) of Marshall, your friendly proprietor. Notable in part because, with so many exquisitely finished, highly polished wood hand-crafted toys around these days, it's nice to see something a little more rough-hewn. Also, there are some equivalently folksy prices: small cutting boards, \$3; salt shakers, \$8; cheese or butter spreaders, \$3; wood-mounted magnifying glasses, about \$15; free-form "bath 'n' river boats," \$1. Also a random and sometimes bizarre group of wooden sculptures, coat racks, hat trees, etc., ranging from \$15 up to \$75. If you're not already overdosed on this year's wood business, search out this shop before you settle on something more ritzy.

Museum Shop, SF Museum of Art, Van Ness/McAllister, Tues.-Fri. 10-9, Sat. and Sun. 11-5. Small but excellent. The art books and prints you'd expect, supplemented by buyers with fine taste who have capitalized on the goods coming from the Museum of Modern Art (MOMA) in New York. There's a MOMA paper dog, still in one piece but cut in such a way that it will sit, stand, lie down, etc., just \$3 (about 18" long). Also from MOMA: plastic sculptures, some interconnected boxes, others more complex, \$1.50 and up; more paper things, note cards as well as paper-cuts, around 50¢; a set of modern art playing cards, \$5. The shop also has a small and good non-art book choice (including one book on making your own American folk toys, good to look at before you get lured into buying overpriced ones elsewhere) as well as calendars—and a terrific sculpture/gadget that virtually begs to be played with. It's called the Crdl (sounds like fiddle, the package says). It consists of a black metallic base upon which sit dozens of little steel parallelograms, about 1/8" on the side. The whole device is magnetized, with the result that the bits of steel stick together—in whatever shape you form them, whether tower, tunnel, spiral or simply nondescript heap. Apparently endless variations, and it's just \$10.

The Print Cabinet, 2701 Leavenworth/Columbus, every day, afternoons. This place, subtitled "An Eclectic Shop," is something of a higher class Paper Americana (the small business dealing in largely paper memorabilia which, sadly, recently closed shop at its Pier 37 location). You'll find a tremendous array of paper goods, ranging from foreign postcards (USSR, Yugoslavia, Germany) to those "old world" decals at 40¢-50¢ a sheet (angels, Santas, flowers, etc.) to nicely mounted Vogue and Saturday Evening Post covers (good: some are the original covers, not blown-up reproductions, for a change) to more expensive fine art prints (Shahn,

Continued on next page

Continued from previous page

Escher). More eclecticism: stuffed animals, used books, refinished antiques, plus old-fashioned kitchenware, a gorgeous old Japanese apothecary cabinet with dozens of little drawers for \$386. Our favorite stuff, though, remains the paper goods, whether the entire rack full of old bathing beauty postcards or the selection of fine note paper with elegant framing around the sides (suitable for only the most pretentious of notes).

Serendipity, 1467 Pine, Mon.-Fri., 12-5, Sat. 12-4. Well, it's pretty expensive, and if you shop fairly carefully at flea markets you could most likely beat the prices, particularly on the smaller items. But of all the shops specializing in late-19th to mid-20th century Americana (and there are plenty), this one takes the cake for sheer volume, with goods stuffed into counters, hanging from the ceilings, covering the walls and tripping you on the floor. You can start as low as \$1 for a mildly interesting, if not so unique, kitchen utensil, and go just about as high as you probably would want to: the highest price we noticed marked was \$1,200 for a dental cabinet. Good tin boxes start about \$5, there's a wood-burning heating stove for \$395, and you can pick up an old glass-fronted box of Goofball Wafers for \$12.50 (a great item, though the wafers were crumbling, looking a bit worse for wear). In case you have a doll house you're outfitting in this motif, there's one of those nifty fold-out-the-sides toasters in miniature which appears to work, \$15. Or, for the weight-watchers, an old stand-up penny scale, \$250. In all, it's worth a visit, if only for the museum-piece value.

Thumbelina, 2338 Clement St., Tues.-Sat. 12-6. Lots of nice hand-made kids' stuff, much of it made by the people who run the shop, and including a number of items a bit more unusual than the ordinary. A particularly nice stuffed duck (flashy yellow with orange feet and beak, about \$7) and fluffy rabbits (about \$5), also a selection of tiny doll's house foods (\$1 and up) and good hand toys. One of the better representatives of an increasingly crowded genre.

Taylor & Ng, 666 Howard St., Mon.-Sat. 10-5:30, Sun. 10:30-5:30 (December only). In general, one of the most tasteful collections of higher-priced merchandise we came across. They have a good variety of all sorts of things for the home that can make excellent semi-splurge type gifts. Also some items extremely reasonable: wooden goblets, \$5.50; large wooden plates, \$5 (and seconds for just \$3.85); Chinese chopping blocks from \$4.25 for 14" to \$7.85 for 17". Upstairs, fabulous furniture display, along with artistic ceramic dishware by Paul Nelson (who is also displayed in the Oakland Museum). A section of goods imported from the People's Republic, a section of chic clothing, another of jewelry and one of plants/planters. We enjoy going there for the atmosphere alone—and find it a marvelous option to the horrors of downtown department stores when you're looking for gifts of extra quality. (We also noted, in our Bay Area shopping, that the Taylor & Ng label is turning up in more and more stores.)

East of the Sun, 3913 24th St., December hours Mon.-Sat., 11-6, Sun. 1-5 (shorter hours in November). There was a time, not so long ago, when this store—hidden away in its cozier 23rd Street corner—was about our favorite shop in SF, especially for Christmas. It's slipped a bit now, with a less homey atmosphere, but it continues to amaze with its selection of small and intriguing goodies. There's a whole rack of little creatures and gadgets, from 3¢ Winky buttons up to a 65¢ hippopotamus squirt gun that squirts through its mouth. The Thieving Magpie bank at \$6.25 is a pleasant form of savings (the magpie lurches out of a tree, grabs your coin in its beak, and lurches back inside). For the quick costume idea, try the Paper People outfits, whether it be a bear, bird, admiral, flower, Martian, whatever, \$2.25 each. There are excellent paper fold-out decorations, like a big bumblebee for \$1.55, or an ice-cream cone for \$1.95. Stern-looking Chinese opera masks are \$5.25 and, if you think the whole Advent calendar business overly serious, for \$2.10 you can buy a Donald Duck Advent calendar with arms and legs that jump when you pull a string. For smokers, notice the miniature Coke bottles that turn into lighters, \$1.39.

Also a few prints and books remaining (though unfortunately they're going out of the book business).

West of the Moon, 3464 Sacramento, Tues.-Sat. noon-5:30 plus open house Sun., Dec. 1 and Dec. 8, noon-4. Something of an exception for this guide, since this store's normal stock, though beautiful, is well beyond our range: museum-quality items such as Navajo rugs and excellently preserved old

quilts and exquisite jewelry. The exception results from a few Christmas-season changes for the shop—whose owner, Susan, was also the original owner and creator of East of the Sun, establishing its fine tradition of selling inexpensive and unusual little things of high quality. This year Susan is making over the basement level of West of the Moon into something of a parlor effect as a Christmas oasis, and is bringing out of storage crates full of leftover East of the Sun goods, many of which will be on sale at good prices. We particularly liked a sort of art deco set of miniature living room furniture, all in the original old smoky plastic; also several colorful old dioramas complete with instructions for assembling. There are little toy-gadgets from all over the world, from a wind-up American turkey with flapping wings to an African beaded doll; prices in this collection range from under \$1 up to the \$15 range, all seeming very reasonable. So if you're in the neighborhood visiting Dandelion or the Christmas Store down the street, or just for a hiatus from the rush of shopping, stop by to see the old things—particularly on Dec. 1 or Dec. 8, when it's open house downstairs, complete with mulled wine or port for your relaxation.

The Magazine, 839 Larkin St., Tues.-Sat. noon-7. For those in the audience whose tastes in nostalgia run more to the mass-culture printed word than, say, to old potato mashers (Serendipity) or Flash Gordon stills (the Cinema Shop). . . or, perhaps, for the folks who wonder just what was behind all those old Vogue covers now famous on their own. Catch up on the gossip of the Fifties in the fan magazines, or on Americana as it was happening in Life. A broad collection, happily without the outrageous prices you might expect, considering the tastes of the times.

Kindel and Graham Novelties, 539 Mission, Mon.-Fri., 8:30-5:00; (December only) Sat. 9-4. We include this store for two reasons: first, to remind you of the gift value of good plastic novelty stuff for the right recipient; and second, because K&G is one of the niftiest, cheapest and best-stocked we found. There's a fold-out paper pineapple for 59¢ and dozens of creepy-crawly creatures starting at a dime or so (including some mighty slimy bugs, and a fine bat for \$1). The masks that cover one section of the wall include anything from an old-fashioned Devil at \$1.98 to the newer variety, a very passable Kissinger for \$9.98 (we saw the same mask in a theater supply store for \$15). Buy a New Year's hat for 19¢ or crown fit for a king or queen for \$2.50. Balloons range from 3¢ to 25¢ for a 6-foot spiral job. Enough—you've got the idea. Briefly, they also have all the games, the toys, the stuffed animals, a winemaking kit, even watches—and they probably can beat the prices of spiffier stores which carry the same things.

East Bay stores

The Nature Co., 2836 College Ave., Berk., Mon.-Sat., 10-6 (will have extended hours in December). So far as we could tell, this is the only store in the Bay Area with goods related directly to nature and its doings. Feast your ears on records of barnyard animals, a Hudson River steamboat or a spring morning (\$2 apiece), a swamp in June or a frog pond (\$6 apiece). Don't just talk about the Bay Area's weather, read about it—in a little booklet (\$1.85) that discusses where the ocean winds slip through the coastal hills, where the rain falls heaviest, how the fog got where it is today. For \$5 there's a portable sundial (about 3" square) set to this latitude ("loses only one second every 10,000 years"). Also bird feeders and seed, hummingbird health food (\$1.25), weather instruments such as rain gauges, telescopes, a plastic magnifying box for 50¢, excellent British nature posters and plenty of books on flora, fauna and finding your way around the hiking trails of the area.

Sunrise Salvage Co., 2210 San Pablo (two blocks south of University), Berk., Mon.-Sat. 8-6. What they do here, see, is go to doomed Victorians around the East Bay and buy up whatever seems salvageable, then work on it and sell it. That makes for some high prices, but also for some very nice old building material, and if you've got a good imagination for how to use things in new ways, it's a great place to visit. A big warehouse full of old doors, transoms, toilets, columns, cornices, railings and all the other facade pieces that made Victorians what they were. Heavy brass eagle-claw bathtub feet go for \$10 apiece; gorgeous shiny brass shower fixtures can be upwards of \$75. But there are solid doors (suitable for tables) for more like \$15-20, and individual bannisters which could make fine legs for

around \$1. Fancy hinges come to \$2.50 apiece, about the same for key plates, all brass. Expensive, in other words, if you're restoring an entire house in this style; less so if you're inclined to pick and choose and restyle what you find.

Scandia Imports, 1286 Solano Ave., Albany, Mon.-Sat. 10-5:30. Like all the other shops of its ilk, well-stocked with the Scandinavian pewter, glass, etc., that we all know so well. What's unique here is up in the air: the ceiling is covered from wall to wall with Norwegian mobiles, including many that beat any we've seen elsewhere. There are fish, delicate spider webs, colorful hot-air balloons with anchors hanging out of the baskets; circus animals, old cars, sailboats and steamships, antique planes . . . and many more. Made for the most part from light materials, like paper or balsa wood or wood shavings, it's an impressive display. Prices range from \$2-15. Of note closer to counter level: a nice little toy using bubbles of mercury and some little paper creatures which roll around eerily atop stainless steel balls.

Mark Farmer, 36 Washington Ave., Pt. Richmond. This is the quintessential doll-lover's shop: a small factory for China dolls where they make, fire, glaze and paint beautiful old-fashioned doll heads, arms and legs (these get attached to cloth bodies, then dressed in one of dozens of different period costumes). One of their complete models goes for about \$26; more fun, though, is a do-it-yourself kit for \$10.75—you do the sewing. In the kits you can select the size (8"-32", larger ones cost more) and hair color, and choose from a large selection of heads.

Almost more fascinating is the array of doll paraphernalia, a display case packed full with tiny baked potatoes (with butter), bologna sandwiches, oysters on the half shell, fried eggs, inch-high water pumps, domestic and farm animals—all you'll need to outfit the swankiest of doll houses. There's a good selection of doll books, cutouts, patterns for rag dolls, a doll-savvy staff ready to discuss the craft, and a doll repair service (for repairs, it's often better to write them first with a description of your doll).

The Alameda Flea Market, Island Theater, 741 Thau Wy., Alameda, weekends 8 or 9 am onward. Our pick for the best flea market in the Bay Area, this is also one of our favorite spots for Christmas shopping—especially now that so many merchants are buying things up cheap at the flea market and reselling them steep downtown as funk. Alameda is one of the biggest, as well as the most diverse. You'll find booths with car tools, cacti, rusted kitchenware and handmade clothes side by side. One booth on a recent weekend featured no less than a dozen of the fold-down toasters that can make particularly unique presents. Late in the day we found a fellow willing to part with a terrific old square-box-with-drawer coffee grinder (complete with metal French nameplate) for \$10—about half what we have since seen elsewhere.

Flea market shopping, for the novice, can be terribly frustrating if you don't follow patterns different from normal shopping. It's a very fast turnover business, for one thing—meaning late in the day (like after 3) you're not likely to find as many good bargains as early, though there will be the stallholder who will have something of a close-out sale around 4 pm, drastically reducing everything. Very early in the day is when the dealers come and pick everything over. That's when the selection's the largest and the bargaining the heaviest. Dive in and dicker—it can be profitable. Finally, if you've got the patience, it can prove very wise to wait before buying something—since there's lots of duplication here, and you may come upon better prices

Peninsula stores

Whole Earth Truck Store, 558 Santa Cruz, Menlo Park, Mon.-Sat. 9-6, Thurs. night till 9 pm. Larger and better than last year, this remains *the* place to go for items, particularly books, having to do with any of the Whole Earth access/resource/survival ideas. Excellent fancy kerosene lamps, good solid cord hammocks, a card-weaving kit, tiger balm (ancient Chinese soothing medicinal ointment) and a couple of fine alternatives on the toy front: Instead of selling those omnipresent sock-monkeys you see other places for a couple of bucks, they sell, for 99¢, a pair of the proper socks, complete with instructions for doing it yourself (one sock can be a monkey, the other an elephant). Here you can buy that book on crafting your own American folk toys—as well as one on folk toys from around the world,

Also a multitude of books that'll help you do almost anything constructive you can imagine. They stock all the books from the Whole Earth Epilog/Last Catalog—just ask at the desk.

The Feed Store, 327 Lorton Ave., Burlingame, Mon.-Sat. 9-6. Generally, not more remarkable than most garden supply/pet supply/house plant stores, but they turned out to have several good deals and a few things we hadn't seen elsewhere. To wit: a ceramic planter, about 6" tall, formed in the shape of six brilliant orange carrots standing side by side, their tips forming legs, with the inside hollowed out. The idea is that you float (are you ready?) carrot tops inside it, with the carrot greens sticking out above the outrageous orange planter. Kinky, huh? It's \$9.95 and we liked it. (Also available: a ceramic half-avocado, complete with hole for planting seed, \$3.49, and a not-so-realistic hanging yam planter, same idea, \$5.99.) Elsewhere in the shop, nice functional-looking hammocks for \$10, best price we saw on what's apparently a coming item. Also old baker's pans, which are like a series of shallow bread pans fastened side to side and make good planters, about \$11. Finally, over in the aquatic section, some nice healthy-looking goldfish, which can make very friendly gifts, for just \$2.49.

Chef's Enterprises, 1428 El Camino Real, Redwood City, Mon.-Fri. 9-5, Sat. 10-5, Sun. 11-4. Restaurant supply shops are always good to remember for gift giving, featuring as they often do good cookware at prices considerably below the gourmet nooks. This one is big and particularly good. It has a huge selection of restaurant-ware (creamers, mixing bowls, 7- or 9- cut markers, pitchers, etc.) plus regular cooking utensils as well as Chinese and French specialties. The cookware comes in copper, aluminum, wood and crockery. There's a giant bread bowl ("Used by Mrs. Bridges on 'Upstairs, Downstairs'") for \$8, and whisks ranging from about 5" (50¢) up to 36" (\$34—that's a lot of whisk).

US Geological Survey, Western Regional Headquarters, 345 Middlefield Rd., Menlo Park, Mon.-Fri. 8:45-4. Ignore the barracks look. Go straight to Bldg. 3 and the map sales office, where you can get some of the nicest maps around. This branch of the USGS has topographical maps of the seven western states, and some maps not carried by the office in SF (555 Battery). But one of the nicest things here is the aerial photo collection. USGS planes make sweeps over the countryside, photographing as they go. In this office, you can look at a map that shows the area covered by these sweeps and order any photo along the plane's route. The photos are then mailed to you (they come in several sizes, ranging in price from \$2 to \$8; the medium size is 16"x16"). Available, for example, are aerial shots of San Francisco or the whole Bay region, to give you the broader perspective. On the second floor, get a broader perspective still, with photos taken from satellites.

Unique gifts

The sample gift list which follows contains ideas which (a) come from places not noted on the store list above; (b) are hopefully somewhat unusual and thus can help you generate your own ideas; and (c) cost what seems a reasonable price, considering the times and the season. (That last criterion gets thrown to the wind in a special section below on splurges.) Quick note: there's one type of gift, Advent calendars, which we haven't listed because you'll find them everywhere. But we still recommend them, only pointing you to a couple of places with differences: Cost Plus, with a good selection at prices beating most other folks'; Carlson's (1413 Burlingame Ave., Burlingame), where you can get an Advent calendar with a little (really little) piece of chocolate behind every window; and East of the Sun (listed above under San Francisco), with the jumping Donald Duck calendar. On to the gifts:

A 4½-foot loaf of sourdough bread which would make some sandwich. Larraburu French Bakery will make you one special if you give them a day or two notice, at 221-3258. The loaf weighs in at six pounds and costs \$7.

A gallon of blueberry bubble bath from Common Scents, 3920-A 24th St., SF. When you bring your own container, it's 20¢/oz., so that comes to \$25.60 the gallon, but be sure it's for somebody who likes blueberry.

Order personalized lunch bags

(name in giant red letters on white bags or dark brown letters on brown bags) from The Little Gallery, 1980 Union, SF, \$7/100.

How about surprising somebody

with a 50-pound sack of peanuts delivered to their door? Costs \$21.50 from Wright Popcorn & Nut Co., 150 Potrero, SF (861-0912), or \$24 from California Popcorn & Peanut Supply Inc., 1730 E. 12th Oakland (536-1760).

Make someone a feather comforter

or pillow—or if they're craftier than you, just give them the feathers so they can do it themselves. Bulk feathers from the Pacific Felt Co., 710 York, SF, start at \$1.85/lb., depending on the type of feather you want, in sacks up to 25 pounds.

Bob's Original Ceramic Pins:

fabulously colorful and zany popsicles, clouds, lightning bursts, hot dogs, zeppelins, bananas, winged hearts and more at the best prices we found anywhere, 50¢-\$1.50 (elsewhere similar pins ran up to \$5). Bob sells his wares on Telegraph Avenue in Berkeley and will be stationed in front of Fraser's until Christmas.

For the big thirst:

a keg of Anchor Steam Beer. One place that carries it is Sea Biscuit Liquors, 310 Bayshore Blvd., SF, 824-5005; \$37/keg (which gives you 15 gallons), plus a \$35 returnable deposit.

Fruit or flower fetishists

on your list? Visit Fantastico, 601 Brannan, SF, with the largest collection of "food art" we've seen. Choose from giant plastic cauliflowers, green peppers, pear halves, etc., for 60¢ and up, or pick through the almost excessive selection of fake flowers—dried, straw and fabric—not to mention the omnipresent plastic ones—all species represented, starting at 69¢/bunch. This place also has a good assortment of glass bottles and jars, from the Italian vinegar types up to the nice round ones suitable for goldfish, \$2-\$18.

Back on "The Av" (Telegraph)

in Berkeley, near Bob's Ceramic Pins will be a woman who makes and sells super ceramic and wood wind chimes: a large wooden cloud serves as the main bar, with a number of small blue and white ceramic clouds dangling below. They make great sounds when they clink, and sell for \$2.50 and up. Her stuff is also in several stores, but it costs more.

A ticket to the Erotic Art Museum

now costs only \$1.50; 540 Powell, SF, 989-6095.

Baked crocodiles

from La Mexicana Bakery, 2804 24th St. run about a buck. These terrific little creatures are about 18" long and quite realistic with sharp white frosting teeth, beady raisin eyes and bright red cherry tongues. Best to get there early in the day, as they run out fast. Turtles are also available; we suspect they go slower.

More lively is a frog

from the East Bay Vivarium, 1511 MacArthur Blvd., Oakland. Leopard frogs \$2.50, Malayan painted ones \$4, clawed frogs \$5. The clawed ones are big on underwater swimming, in case you need pointers on the frog kick. They rarely leave the water; the others only need to be sprayed occasionally.

Introduce someone

to the world of hocus-pocus with a trick or two from the House of Magic, 2025 Chestnut, SF. The secret of the multiplying rocks can be unfolded for a mere \$3.95, and the famous rope trick ("no cutting—no tying") sets you back just \$2. The first half of the store is full of gag items, but in the back they get down to serious business and will demonstrate tricks.

A string of garlic a couple of feet long, both edible and decorative, \$1.40/lb. (figure on 2-2½ lbs) at Ratto's International Delicatessen, 821 Washington, Oakland.

A good surprise would be to have the room full of bubbles when your special friend awakens Christmas morning or whenever. Rent a bubble machine from Dance Art Co., 222 Powell, SF: \$15/day, plus \$182 returnable deposit and \$18 for a gallon of bubble mix (four hours). For kinkier friends, they also have a cobweb maker for \$10/day plus \$281.60 deposit. This creates webs out of a rubber cement-like mixture (\$10/pint, enough for doing a room lightly), and you also get a dust machine to blow dust on the webs (\$2). Thinner/cleaner (recommended) goes for \$3/

Jug Wine. Try a case of gallons under the Pride of California label, actually made by Foppiano, \$9.90 (with a 10% case discount). Calif. Wine Co. 221 14th St.

A basket of spices from Granada containing little packages of whole nutmeg, mace, cinnamon, cloves, etc., with an "explanation" sheet (e.g., tonka beans are good for flavoring rum). The United Nations Association in Palo Alto (552 Emerson) sells the package for \$5—a bit steep, but super-smelling and almost nicer to keep than it is to use.

Candles. Our favorites still come from Cost

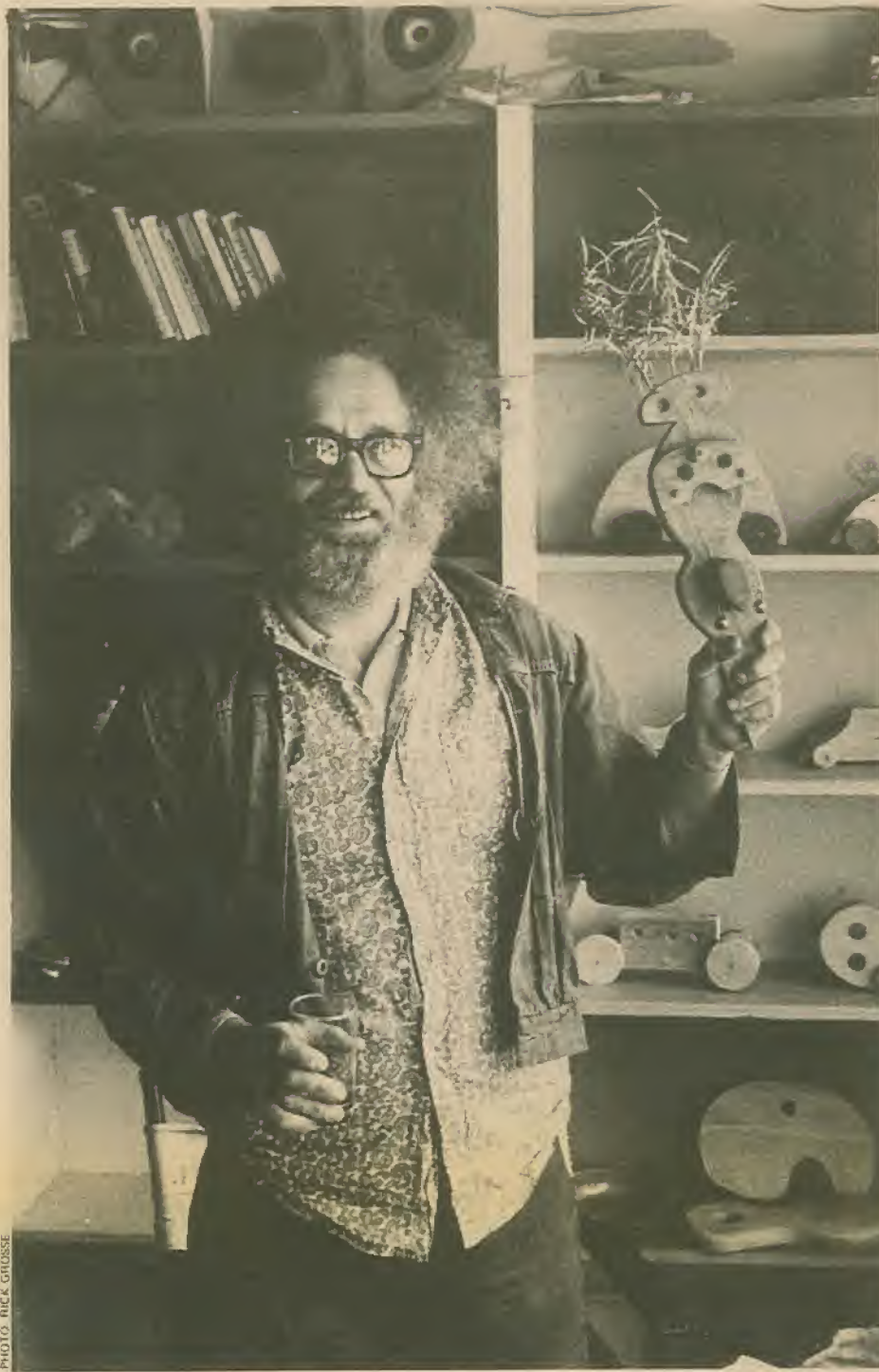


PHOTO: RICK GROSSE

Artist/proprietor Marshall Axelrod displays his wares at Toys, Sculptures and Fetishes, 1301 Sanchez/26th St.

Plus, the 10-inch, 10¢ variety. They burn longer than even similarly priced household candles, drip nicely and come in every imaginable color. Perhaps singly they don't seem like much of a gift, but a large package—100 or so—can really knock your eye out. CP also has the most durable wind chime around, a metal pagoda type that isn't much to look at but is great to listen to, only 79¢. Pinatas are \$3.29; some of the nicest kites we've seen start at 59¢.

San Francisco in relief, a white plaster map. It's about 2½ feet square, a topographical rendition of the City showing hills, dales, beaches, embarcaderos—even airport runways. Created by John Garrity, sold for \$35 at Cathexis, 3927 24th St., SF.

Tiny crocheted animals (tigers, pigs, cats, cows, what have you), for 89¢-\$1.29 at The Cultural Revolution, 2102 Union. The animals, like everything else in the store, are imported from mainland China. Also available: inlaid straw boxes from \$4.25 and wonderful laquered straw lions, tigers and other wild beasts at wild prices of \$100 and up.

Give 'em a ticket to ride. Try to satisfy someone's wanderlust with a round trip ride to San Jose on the Southern Pacific (\$5.10 at the SP Depot, 3rd/Townsend, SF). If they're still game after that, try a round trip to Reno, \$33 via Amtrak (398-4146). Or if your friend is more of an old salt, you can purchase a book of 20 one-way ferry tickets between SF and Sausalito for \$15—can be used by lots of people in one day, or one person in lots of days. Buy them at SF's Pier 1.

Cheapest plant sprayer we've seen ever is at The Printing Plant, 1354 Castro, SF. Plastic bottle costs just 45¢, holds two cups of water.

Kallimbas (African finger harps fashioned from gourds), \$13.50 at The Guitar Shop, 1375 9th Ave., SF.

Don't just crawl into a shell—get inside the whole turtle. It's a sleeping bag for kids, handmade with a patchwork quilt shell and super soft felt feet and head (which lifts up to allow the person to slip in.) A very reasonable-

seeming \$25 at the American Folk Art Gallery, 1110 Burlingame Ave., No. 403, Burlingame, 347-2919. One of the few folk galleries we found—though the selection was limited, prices were good: like a tin letter-writing box complete with ink wells for \$13.50, and metal wall candle holders, starting at \$3.

Can't afford Delft tiles or ceramics? Try Delft tile contact paper, remarkably realistic, \$1.95/yard (16" wide). Best of Holland, Ghirardelli Square.

Pillows in the shape of unicorns

and swans—large ones with soft stuffing, \$20 and up; small ones, filled with lavender, lemon verbena, camomile, peppermint, bay laurel—\$3-10. Coverings are all original batiks. The Soft Touch, Haight near Clayton, SF.

Gift subscriptions make terrific presents since, as they say, they keep on coming. See China Books, under stores list, for some Chinese periodicals. Closer to home, a good one is Whole Earth's Co-Evolution Quarterly, published at each solstice and equinox. Next one, in January, will include articles on birth control, a Mumford piece on the crisis of our century (no rural margin for us to run to), a people's guide to South America, etc. In general, the magazine has the Whole Earth orientation, but with emphasis more on urban survival. \$6/year, 558 Santa Cruz Ave., Menlo Park, CA 94025.

Spruce up the bathroom with nifty handmade ceramic toothbrush holders from A Thousand Fingers, 2208 Fillmore, SF. Three-dimensional giant red lips, huge white teeth (some with gold fill) and the word BRUSH looming overhead. They hold four brushes, start at \$5.

Steiff, those terrific Austrian toymakers famous for life like stuffed elephants and giraffes have now hit the other end of the spectrum: life-sized goldfish, \$6 at Pleasures of Childhood, 2921 College Ave., Berkeley. Also new to us: Steiff hedgehogs (hedgehogs seem to be in this year) for \$1.75 small, \$4.25 medium.

A pasta-making machine that can crank out lasagne, ravioli, cannelloni, fettuccine and tagliarini. Expensive (\$33.95) but useful. Available at Fignoni Hardware Co., 1351 Grant Ave., SF.

Delancy Street Foundation

sells homemade tar-covered logs that burn 1½ hours; 18 logs/\$12, delivered in SF. Call 929-1301. Also poinsettias, \$6.98.

Economical but flashy: fancy shoelaces, in colorful checks and plaids, 39¢ a pair at Woolworth's (a good source for other Christmas trinkets). You'll find nifty buttons all over, like ceramic ice cream cones (\$4 for 6) at Satin Moon Fabrics, 14 Clement, SF; or plastic watermelon slices with bites taken out, at Home Yardage, 3245 Geary, \$1.25 ea.

Socks used to be the kind of gift you'd get from an aunt who didn't know what else to buy you, and they were usually gray. Times have changed. Now you can pay 97¢ at Woolworth's for wonderfully decorated stretch socks (that promise to stay up), or \$5-6 at lots of places for the new "Hot Socks," a brand specializing in loud checks, stripes, spangles and individual toes, each a different color.

Cement lawn sculptures are a good alternative to porcelain sculpture (which you rarely find for less than \$50). Okay, maybe you'll want to pass by the fountains and bird-baths, but you can get a nice goose for \$13, an owl for \$12.75 and a wonderful cement basket full of cement fruit for \$17.50. We saw these at Fantastico, 601 Brannan, but larger selections are available in lawn sculpture yards.

We don't know where to find this one, but wish we did: a friend saw this guy on Castro Street selling bubble bears. They're plastic flocked bears filled with Pustefix (imported bubble-making solution, best you can get). When you squeeze the bear's stomach, a bubble wand slowly rises through a slit in the top, coated with solution. Puff the bubbles and let the wand slip back inside. It was just a couple of dollars, and we'd love to know where the bubble bear man does his business regularly.

Popcorn buffs on your list? Fill 'em up with 4½ pounds of it from California Concession Supply Co., 177 Golden Gate, SF. Comes in a sack about two feet tall for \$3.

Give your cartographer

friend a geographical teaser: a map jigsaw puzzle. You can get versions for the Bay Area, the L.A. freeways, various navigational charts—or, for the grander imagination, a solar system or moon map. \$1.50-\$4 at Rand McNally, 206 Sansome, SF.

Japanese foldables: The Kailas Shugendo company will custom make for you or your giftee a three-piece Japanese folding bed, fashioned of foam and covered with material (your choice of color), which will fold into either a chair or a daybed, \$55. Also, same place: quilts in basic, traditional Japanese designs, \$25; these fold up into pillows, if that's where your head is at. Both come with washable covers. Order early since they're custom made—phone 922-8572.

Whole Earth!

One feature of the success and popularity of the various manifestations of the Whole Earth (Catalog, Last Catalog, Updated Last Catalog, Epilog, Co-Evolution Quarterly, etc.) is that Stewart Brand and his group over in Sausalito scarcely need to shop around for new ideas, trends, thoughts or the like. Instead, new materials tend to arrive by the mailsackful, supplementing the staff's own research to the point that the very idea of access (to tools, resources, land, community) becomes something of a big business itself.

All the more impressive, then, that when we asked them to give us their recommendations for Christmas gifts, gleaned from the whole Whole Earth universe, Brand and company could narrow it down to the six items below. We would only add what may be obvious: the new Epilog and the Updated Last Catalog become even more unique and valuable as the dollar becomes less so, and they make excellent gifts (if you know somebody who doesn't already have one). Now, on to the Whole Earth Christmas (quotes are from descriptions in either the Epilog or Updated Last Catalog):

Fats Pants These sort of look like bell-bottom dungarees, except each pair is made specially for the wearer, cut to allow sitting in the

Continued on next page

Christmas Guide

Continued from previous page

za-zen position for comfortable meditating. Made by Alaya Stitching, 300 Page, SF, \$15. Phone the SF Zen Center (863-0249) for details.

Huberd's Shoe Grease. This, says Whole Earth, is THE super dressing for leather, surpassing mink oil. It'll be featured in an upcoming people's guide to South America in the Co-Evolution Quarterly. Manufactured in McMinnville, OR., it's available locally at Kaplan's, 1055 Market St, SF (at least).

And four highly recommended sourcebooks:

Explorers Ltd. Source Book. "As an access source it surpasses the Whole Earth Catalog in every particular—better research, reviewing and design." Chapters on all types of exploring: The Unknown, Maps, Soaring, Ballooning, Caving, Winter Bivouac, many others. Alayn T. Perrin, editor; \$4.95 postpaid from Harper and Row, Order Dept., Scranton, PA 18512, or from Whole Earth.

The Filmgoer's Companion. "Splendid succinct reviews—summaries of every noticeable movie, film-title biographies of sundry stars, directors, etc.—each with thumbnail sketch. Fine piece of work at bargain price." By Leslie Halliwell, 1965; \$3.95 from Equinox Books, Avon Books, 250 W. 55th St., Order Dept., 8th Floor, New York, NY 10019, or Whole Earth.

Bookstone Tools. "If precision tools are what you need," writes Brand, "this company has nice ones." Samples noted include stainless steel pliers and a hand saw. 64-page catalog, 50¢ for six issues from Dept. C, 3 Brookstone Bldg., Peterborough, NH 03458.

Edmund Scientific catalog. "Edmund is the best source we know of for low-cost scientific gadgetry (including math and optics gear). . . They list 4,500 items." Catalog available free from Edmund Scientific Company, 100 Edscorp Bldg, Barrington, NJ 08007.

tended gratification. Some businesses have certificates as a matter of course; most will be willing to come up with something nice if you appear, money in hand, saying you want to buy one. Some ideas:



A Christmas tattoo. Lyle Tuttle's shop is the place to go, 30 7th St., SF, noon-midnight. Their tattoos start around \$5, and they have certificates. For a good variety, \$25 gives a selection of nice-sized butterflies, zig-zag man, flower, sun, you name it.

Kabuki Hot Spring, in the Japan Center on Geary (922-6000) has certificates for their baths and massages, certain to ease any post-holiday tensions. Prices start at \$4 (plus \$1 key deposit) for a no-time-limit bath—men only. Women use the private rooms—\$5 with a one hour time limit. With a half-hour public massage (men) it's \$15; if you make it private, (women or men) it's \$18. (For the private one, your masseur or masseuse greets you at the entrance, ushers you to a private bath stall, leaves

you to luxuriate for an hour, then returns for the massage.)

After the baths, your friend may be ravenous. A deadly but exquisite way to solve that is with one of the delicious cheesecakes from Just Desserts, 248 Church, SF; certificates available, \$5-\$7.50.

Pet lover? Take care of some of the expense of getting or owning a pet with a gift certificate from the Peninsula Humane Society. For \$14 for males (\$20 and up for female pets), you get a spay/neuter certificate, covering pre-exam, 24-hour emergency number and one-day service by a specialized vet. They also have a pet adoption certificate, to allow your friend to pick out his or her own pet with all details taken care of: \$17-30 includes spay/neuter surgery, pet consultation, adoption kit, the name of a local vet who'll give a free exam, and a 1975 license (if the pet owner is a San Mateo county resident). Both these certificates available to anyone in the Bay Area, with no time limit. The society is at 1225 Coyote Pt. Dr., San Mateo, 344-7643.

Help somebody learn a new skill: juggling. For \$25, the Juggler's Workshop will make up a certificate covering three hour-long sessions of juggling instruction. You learn how to juggle in the first hour, they say. After that, they do intensive critiques of your style and help work on your mental attitude, which usually presents more difficulties than physical skill. Apply by mail to the Juggler's Workshop, 343 Hearst Ave., SF 94112. Give your name and address and the recipient's name and address, and they'll return the certificate to you. 334-9313 for more info.

Initiate a city slicker into the wonders of the great outdoors with a gift certificate for a class from The Nature School, 1603 Solano Ave., Berkeley, 524-3241. They have slide presentations (about \$1), short courses on topics ranging from plant care to earthquakes (\$5-\$15) and special field trips in California. Coming up in January, for example: a course on whales, seals and sea otters (3 wks./\$20), one on edible plants (3 full Sundays, \$25) and the regular complement of \$1 short-courses.

For the jazz buff in your life: some of the best musicians on the scene turn up at Keystone Korner, 750 Vallejo, which is a small enough place that you can actually hear them. Twenty dollars gets you a card good for ten shows. You can talk to their recording at 781-0697.

Splurges!

And what's Christmas about, anyway, if not the chance to give yourself or somebody else something you'd never think of getting the rest of the year? It's the splurge that refreshes. Ideas:

A night of luxury. This is our favorite splurge. We recommend the old-fashioned elegance of the Huntington Hotel, atpp Nob Hill at 1075 California, SF. Rooms cost \$30-\$50 per night. Almost all have views; the more expensive ones are just larger (for \$50 you get a large room with king-sized bed and a pantry). Throw in breakfast for an additional \$4.50/person. They don't have a regular gift certificate, but if you go in to pay for a room for a friend, "we can make a nice package," they say, "whatever the person might like." Reservations, 474-5400.

A day of fresh salt air. Contact Lion Sailing School at the Berkeley Marina 526-4559 for various excursions on the bay—or in the ocean—on their gorgeous 35-foot sloop, complete with teak deck, cooking and all other conveniences. The sloop can take ten people comfortably. Cruises are available for three hours (\$50 for the sloop, \$15 for the skipper), five hours (\$70 and \$25) or all day (\$120 and \$50). For the all-day cruises, up to five passengers can board the night before and sleep on the sloop in the Marina before leaving early the next morning. Recommended: the five-hour cruise, plenty of time to get to Sausalito and back, or even out to the Golden Gate.

For high-class culture buffs: Box seats for the ballet or symphony. Seats for the ballet are \$10 apiece, and there will be Nutcracker performances almost daily through the holiday season. For the symphony, seats go for \$10.50, and many dates are already sold out (the first date for which box seats were open, we were told, was Jan. 18, and that may have changed). There are eight seats in a box, in case you want to make a party of it. For tickets to either, call Fine Arts Development, 861-8445.

The sky's the limit on your splurges? Then give someone a ride in a hot air balloon—for quiet, spacy travel, it can't be beat. The

Gift certificates

Plenty of things that make the finest gifts can't be brought to the home of the recipient. For these, get a gift certificate, which provides both a surprise and ex-

GOOD EATS

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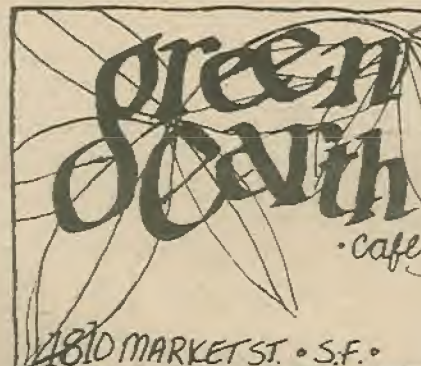


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prices may seem as inflated as the balloon, but we actually think it's worth it. Recommended: Steve Fratini, in the Napa Valley. \$50/person gives you a one-hour flight in the wicker basket with landing time thrown in free (and he says his landings can take another hour). Call (707) 226-5860. He'll make up a certificate for a gift.

And for east coast car nuts on your list, for a mere \$12.95, Hammacher-Schlemmer in New York (212) 421-9000 offers a Toll Gun to shoot quarters into the exact change baskets along toll roads (not recommended for paying Golden Gate or Bay Bridge tolls).

Ceramic gifts

Not so long ago, you could give someone a relatively unique and eminently functional gift in the form of a set of hand-made ceramic mugs or wine goblets. Well, the secret was out before long. Most shops you walk into now have shelves lined with what's become the all-too-familiar array of brown-with-whitish-flecks ceramic dishware. Soon every home will have some. This has disappointed us, since we basically like ceramics and have always wished they hadn't rushed into the mass-production stage so quickly.

Fortunately we discovered a marvelous alternative in the work of a group of Bay Area ceramicists, most of them women, who are trying to demonstrate that ceramic and porcelain works need not be dull to be functional. They have studied under teachers such as Robert Arneson (who recently had an exhibition at the SF Museum of Art), Peter Voulkes (one of the first to break with the norm and start producing nonfunctional, artistic ceramic works) and Ron Nagle. They have trouble getting their works before the larger public because, as tends to be true with non-mass-produced goods,

they're hard to transport all over the place and must be hustled into stores to be sold.

We visited several studios with works in progress. Here's some of what we saw. First, most of it could best be described as fanciful with an excellent application of humor to art. There's a set of dishes working with an asparagus motif: for example, a wine goblet whose bowl rests on the spread-apart tips of three stalks of asparagus. There are marvelous teapots fit to send the Mad Hatter into hysterics—all tilted in bizarre shapes, in pastel colors, with odd growths and appendages sticking out at various places. Cups that almost form a complete scene—tree as a handle, sheep sitting at the base. Ceramic pins far different from most of the ones you'll see: handmade with decal art, or hand-shaped (i.e., not mass-molded) into pins with two fried eggs or a banana. Plates with wildly colorful decals baked on.

Considering the quality, the pieces are remarkably inexpensive: teapots around \$20, pins anywhere from \$1 to \$3 or up to \$12 for particularly elaborate ones; cups and mugs in the \$5-\$15 range. And the best place to buy them, of course, is from the artists themselves, rather than pay the markup at stores.

During the Christmas season, we know of at least three excellent shows and sales where you can meet the people and buy their artworks. They're all highly recommended:

Craft Show, 1140 Grizzly Peak Blvd., Berkeley, Dec. 6, 7-10 pm; Dec. 7 and 8, 1-5 pm. This is the 11th annual show of a group of some 30 artists and craftspeople who work in ceramics, glass, jewelry, macrame, photographs, textiles and Tibetan crafts. They have a careful screening process before letting new exhibitors into the show, guaranteeing a degree of quality and simple differentness you won't find on the streets. It takes place in a private home,

and the first night they'll be serving hot mulled wine. This is the show where you get a chance to see lots of different styles. Though there won't be room for each person to display a great quantity, you can make contact for future looks at their work.

Diane Flyr, ceramicist, 601 Minnesota, SF, special one-day sale of her works Dec. 14, 10-6 (studio also open various other times, call first, 282-9068). She's the one with the asparagus motif, also the fanciful cups, mugs, jars and pins for \$1-3. Very cheery.

Studio Exhibit and Sale, 2748 Adeline, Berkeley (841-3960), Dec. 14-15, 1-4 pm. Four terrific artists: Ann Christenson, Jutta Savage and Emily Lazarre, ceramics (the teapots and the decal ceramics, among many other things), and Joan Mocine (fabulous silkscreen prints/collages and paintings, including some very nice pouring-teapot motifs). These people will also be at the craft show, but they'll have a much greater selection here at their studio.

Excess of the season

Well, we knew we'd find it somewhere, since every Christmas season has one: a gift so flamboyant in its ridiculousness that it actually bears mention. There are plenty of excesses, of course, most of them in the category of jewel-encrusted tools or baubles of various kinds that allow you to spend the most money for the least present. These you'll find in the pages of magazines like the New Yorker.

Our favorite this year, after reading through dozens of catalogs and visiting luxury store after luxury store, comes from the old standby, Neiman-Marcus of Dallas. Here's how their catalog describes it:

"A COOL CUSTOMER, our nickel-plated brass penguin. His bright eyes and

Continued on next page



Diane Flyr in her warehouse studio in China Basin at 601 Minnesota. Buying Christmas gifts from local independent artists is a good way to avoid the mass-produced quality of wares found in most stores, as well as their 30% to 50% markups. The quantities these folks can produce may be limited, but the quality can't be beat, and you can always be assured of finding original gifts.

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Recommended by Sunset Magazine
Famous for Shish-Ke-Bob

A different dish featured each night, such as lamb shanks marinated in burgundy. Telephone for the day's specialty.

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Christmas Guide

Continued from previous page

finish make an unusual addition to bar or buffet as ice bucket or wine cooler. Crafted in Italy, with heavy plastic lining, 18½" tall. \$450."

So far not so excessive, right? Well read on for the option:

"Filled with Antarctic ice, custom-

chipped and hand-carried from an authentic south polar iceberg. \$3,450." It's marked that it must be shipped express. To charge your order by phone, call (214) 823-7933.

Merry Christmas.

Special in next issue: the annual guide to last-minute Christmas gifts. ■

Getting ready for Mr. Claus

By Nancy Dunn

Once again the season's patriarch is making the rounds, inquiring whether we have all been good little boys and girls. The perambulations of Mr. Claus are supposed to be confidential, but the Guardian has learned where he may be during the Christmas season. Come and present your petition.

SAN FRANCISCO

EMPORIUM, 835 Market, Mon.-Sat. 9:30 am-9 pm, Sun. noon-5 pm.

EMPORIUM, Stonestown Shopping Center, Mon.-Sat. 9:30 am-9 pm, Sun. noon-5 pm.

MACY'S, Stockton/O'Farrell, Mon.-Sat., 10 am-8 pm, Sun. noon-5 pm.

MACY'S, Serramonte Shopping Center, Sun. noon-5 pm, Mon. 10 am-9 pm, Tues. 3:30 pm-9 pm, Wed.-Sat. 10 am-9 pm.

MONTGOMERY WARD, Serramonte Shopping Center, Daly City, Mon.-Sat. 9:30 am-9 pm, Sun. 10 am-6 pm.

EAST BAY

MACARTHUR/BROADWAY Shopping Center, MacArthur/Broadway,

opposite Kaiser Hospital, Mon.-Thurs. and Sat. noon-6 pm, Fri. noon-8 pm; Dec. 24, 11 am-5 pm.

SANTA LAND, Southland Shopping Center, Hayward, Mon.-Sat. 10 am-7 pm, Sun. noon-5 pm.

SANTA'S WONDERLAND, Bay Fair Shopping Center, San Leandro, Mon.-Sat. 10:30 am-7:30 pm, Sun. 11:30 am-5:30 pm.

SANTA'S WORKSHOP, South Shore, Alameda, hours change daily, call 521-1515.

SANTA'S WORKSHOP, Children's Fairyland, Grand Ave./Park View Terrace, Oakland, Santa arrives 2:30 pm Dec. 1, then 10 am-4:30 pm daily.

Art Fairs

'Tis the season for arts and crafts-people to make the bread to carry them through the long winter rains. Here's where you can find them gathered:

MENDOCINO ART CENTER Nov. 29-30, 10 am-4 pm, 540 Lake St.,

Mendocino. Northern California artists and craftspeople with their wares, plus paintings, prints and photography. Puppet fantasy, traditional Celtic folk music and theater included in the entertainment.

YE OLDE FELLOWSHIP FAIRE, Dec. 1, noon-9 pm, Berkeley Unitarian Fellowship Hall, Cedar/Bonita, Berk. Amateurs and professional artisans of the Bay Area offer pottery, stitchery, acrylics, finger puppets and more. Also home-baked breads and cookies. Entertainment includes music, dancing, puppets and a magician. Go in medieval or Renaissance costume and have a grande olde time.

CHRISTMAS ARTISANS' FAIR, Dec. 2-4, 10 am-3 pm and Dec. 3, 10 am-8 pm, Campus Center, De Anza College, Cupertino. Full range of crafts represented in a fair sponsored by the Women's Opportunity Center.

CHRISTMAS BAZAAR, Dec. 7, 10 am-5 pm, Sunset Nursery School, Lawton/Great Highway. Hand crafts, plants and home-baked goodies. Snacks and childcare available.

WOMEN'S FESTIVAL OF THE ARTS, Dec. 7, 10 am-6 pm, and Dec. 8, noon-5 pm, Oakland YWCA, 1515 Webster, Oakland. Women potters, painters, jewelers, photographers, wood carvers, sculptors, metalworkers and others offer their works for sale.

KPFA CHRISTMAS ARTS AND CRAFTS FAIR, Dec. 7-8 and 21-22, 9 am-7 pm, Pauley Ballroom, UC Berkeley, 50¢ donation. Three hundred craftsmen and women with works ranging from Old World hand-cut glass to Sesame Street puppets and leather jewelry. Holiday entertainment by the Beggars Theater Company and Madrigal and Baroque carolers.

CHRISTMAS ARCADE, Dec. 11-13, 10 am-6 pm, Golden Gateway Center, Jackson/Battery. Stained glass, pottery, jewelry, sculpture and more, including leather and macrame demonstrations.

AMERICAN INDIAN ARTS AND CRAFTS Christmas Show, Dec. 13, noon-9 pm; Dec. 14, 10 am-9 pm; Dec. 15, 10 am-6 pm, Brooks Hall, Civic Center Plaza, \$2/\$1

children. Antique and modern Indian arts and crafts, artifacts and collector's items including pottery, jewelry and paintings.

CHRISTMAS FAIR, Dec. 15, 10 am-4 pm, St. Paul's Church Auditorium, 29th/Church. Handmade toys and decorations, baked goods, ethnic foods and wine on sale while a rock band, a puppet show and Santa Claus entertain you.

Trees

With the cost of cut trees hovering around \$12 this inflation-besieged Christmas, investing in a live tree makes more and more sense. Some tips on keeping your investment alive: plant your tree in a container (redwood planter or whatever) as soon as you can. Don't put the tree near a heater-trees like cool, moist air. Most important: don't keep the tree inside too long. One week is maximum for most houses; longer is okay if your house is especially cool. Here are some places to get a live tree:

BERKELEY ECOLOGY CENTER, 2179 Allston Way/Oxford, Berk., 548-2220. Cedar, spruce and pine from 1-4 feet, \$5-\$18.50, most about \$12.

CLEMENT NURSERY, 1921 Clement, 751-0897. Pines \$10-\$30.

COUNTRY GARDEN CENTER, 1000 El Camino Real, South SF, 583-8421. Small trees in one-gallon cans, \$3.50. Bigger ones in five-gallon cans, \$15-\$45.

THE FLOWER POT, 1718A Polk, 771-5735. Tabletop-sized Norfolk Island pines, \$8.

JOE'S NURSERY, 1400 Hillside Blvd., Colma, 756-9282. Trees arriving first week in December, \$12.50 and up.

CUT YOUR OWN

California Christmas Tree Growers publish a list of more than 100 places in northern California to go out in the fields and choose your own tree to cut. Write to 2855 Telegraph, Berk., 94705. ■

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Merry Thriftiness

By Susan Coomes and Nancy Dunn

"Last year we had three boxes of ice skates and this year only two pairs," the proprietor of the Oakland Volunteers of America lamented. "And no baseball bats either. People don't seem to be giving away their old things anymore."

They're keeping them for their own garage sales." With the economic squeeze, charitable thrift stores are not the treasure troves they once were, but good old-fashioned junk stores are still great places to shop for Christmas:

A real junk store is dusty, dark and jam-packed with useless rusty hardware, mildly interesting bric-a-brac and the unceremoniously displayed treasures you're looking for. We poked around in more than a score of thrift and second-hand shops and found several places worth the time to gift shop in.

"Buyer beware" goes double for secondhand merchandise; for the most part the price will be whatever the traffic will bear. Thus, impulse buying is not advised. Shop around for the best deal.

For instance, we came across three identical porcelain cupholders that could grace a Victorian bathroom, priced \$6 at one store, \$4.50 at another and \$1 at a third.

Generally the word "antique" means cleaner merchandise, more solid furniture and higher prices. In one antique store we found a pressed glass Peter Pan peanut butter jar (circa 1950) that the dealer tried to pass off as an English import. The price plunged to 50¢ when we told him we had thrown away dozens just like it when they were still redolent of peanut butter.

It may take more time to do your Christmas shopping this way, but the

element of discovery makes it a joyful alternative to the crowds and commercialism of downtown department stores. And it might make it easier to scrape together January's rent when you're finished.

Blue Lady Thrift Shop, 835 Larkin, 885-6797, Mon.-Sat., 1-5:30 pm. A dusty maze of tiny rooms cluttered and crammed full of dime books, dollar cameras, baggage, buttons, used blue jeans (only \$2.50), stoves and skates. This store also boasts the only motorcycle we found in our ramblings. Some prices marked.

Garcia's Antiques and Furnitures, 271 9th St., Oakland, 836-3942, Mon.-Sat., 10 am-5 pm. A big store that seems small because it's so full. A shelf of cameras in varying degrees of disrepair, \$2 and up; a couple of dozen dark blue bottles that look as though they once held Dr. Strychnine's Magic Elixir of Life. A bunch of old dolls, some with cloth bodies, propped up in a breakfront, \$5-\$10. Lots of glassware, all parked inaccessibly behind three rows of furniture, and a small mountain of doorknobs. Beaded reticules \$15 and up, and elaborate hair ornaments including a big carved tortoise-shell comb for \$10. No prices marked, bargaining likely, but the somewhat recalcitrant storeowner seemed confident that her select junk could sell itself.

Jeremiah's Corner, 1551 Church, Mon.-Sat., noon-6pm. Lots of beautiful old stuff here, including a sterling silver framed oval mirror (\$45), a choice set of two nifty cookie jars shaped like a rotund man and woman with match-

ing salt and pepper shakers (\$8), some reasonably priced art deco dishes, unusual rugs and small tables. And walking off with the conceptual art prize in the souvenir division, a horrendous conglomeration of seashells glued around a monster conch, labeled "Souvenir of Galveston, Tex." on its wooden base, with a tag, "seashell thing \$8." Pleasantly clean and airy store, prices marked.

Homes of Charm, 1544 Church, 647-4586, Mon.-Sat. noon-6 pm, Sun. 11 am-6 pm. An incredible amalgam including two drawers full of old cupboard knobs and drawer pulls. Good prices on wooden bowls and spoons, several dapper canes and carved wooden walking sticks. Emphasis on the antiques end of the continuum rather than junk, but reasonably priced and in good condition, like the antique gas stove (\$115) and a marvelous hand-cranked coffee grinder mounted for hanging on a wall.

Los Pepes, 696 Valencia, 626-6612, Mon.-Sat. 11 am-6 pm. Everything from an old accordion that emitted a few tentative squeaks without even a warmup to a pair of glass banana split dishes for \$1.29 each. About a dozen model trains, including locomotives \$3.50-\$4.50, (the proprietor didn't know if they would work), lots of track-six pieces for 50¢—plus a set of Kenner plastic-bodied trains complete with transformer, guaranteed to work, \$20. Enough Scout knives to outfit several troops, including a few classic two-bladed mother of pearl inlaid models, from \$2.50. Plus a big No. 2 pottery crock (\$2) and a big collection of food mills (one looked like it was last used to grind

up crayons to feed the candles). For impulse buyers, a big rack of comic books right by the door, 10¢-\$12 depending on age and collectibility.

Mayfair Moving and Storage, 1233 Divisadero, 921-4394, irregular hours. A classic junk store. Among the rickety tables and heaps of mattresses we found usable kitchenware, some odd vases, an excruciating cycle, books, stuffed toys, hats, bits of lace and an electric can opener. A total bargaining situation, no prices marked.

T&C Furniture and Variety Store, 489 Haight, 863-3688, Mon.-Sat. 10 am-6 pm. Two floors, furniture below, miscellaneous junk above. A big selection of decorative glass globes to put over that bare bulb hanging in the hall, on the expensive side, \$7 for a painted milky white globe to lusterware at \$35 a pair. An old Underwood typewriter made before the days of planned obsolescence (\$7.50) worked so well we scarfed it up for the Guardian newsroom. Lots of shiny Christmas ornaments. A big purple tricycle for \$15. Few marked prices upstairs.

Thrift Town, 2167 Mission, 861-1132, Mon., Tues., Sat. 9 am-6 pm; Wed., Thurs., Fri. 9 am-9 pm. More modern and less congenial than the others. Lots of glassware in many colors, including orange squeezers, \$2-3. Many small appliances marked "pre-tested," irons \$3.95. Upstairs lots of bowling balls and golf clubs, one No. 36 baseball bat, 65¢. A few Forties-style beaded evening clutches, \$3-7, and for the Bay Area resident who has everything—a snow shovel. ■

SAILING LESSONS A UNIQUE GIFT

The sailing school (and sloop) featured in the Guardian's "Sail Away" issue is offering sailing lessons year 'round. Basic course \$70.00. Advanced, Cruising, Racing \$95.00 each.

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Calendar

By Ellin Extra ▶ indicates no admission charge. Deadline for next calendar is TH

November 30 to December

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday
30 VIETNAM VETS Against the War and Winter Soldier Organization present an evening's program, 8:30 pm, Bishop's Coffee House, 1437 Harrison, Oakl., 444-9805, donation. SKY CHURCH Band in a concert, noon, Music Concourse, GG Park. SINDHI TEXTILES , a special sale including baby clothes, fancy embroidered duputtas and all sorts of mirrored handiwork, 11 am to 5 pm, Fiberworks, 1940 Bonita, Berk., 548-6030 (Sun. also). HEAVENS , it's a new astronomy exhibit, "Copernicus to Newton," at the Lawrence Hall of Science, also a collection of over 200 crystallized minerals and some other ongoing displays: Computer Terminals, Microscopic Photos, etc., until January, Mon. and Wed., 10 am to 4:30 pm; Tues. and Thurs., 10 am to 9 pm; Fri.-Sun., 10 am to 5 pm, Centennial Dr., UC Berk., 642-5132, \$1/75¢ students and srs./50¢ under 12. VAUDEVILLE SHOWCASE , old and new, jugglers, singers, mimes, etc., 8 pm, Belrose Studio Theatre, 1415 5th Ave., San Rafael, 454-6422, \$2/\$1 srs. (ongoing). EXTENDED RUN , the Julian Theatre's production of "Documents from Hell," a trilogy on political corruption by Colombian playwright Enrique Buenaventura, 8 pm, Potrero Hill Neighborhood House, 953 De Haro, 647-8098, \$2 (also Nov. 29, Dec. 1, 5-8). 7 BERKELEY WOMEN'S MUSIC Collective is holding a benefit to help replace their stolen equipment, good music/good cause, 8:30 pm, Women's Skills Center, 51 Waller (there will be chairs and a surprise performer), \$2. BILLIE JEAN AND ROSIE Casals meet Betty Stove and Francoise Durr in the finals of the women's professional doubles championships, 4 pm, Channel 7. WOMEN'S HISTORY slide show, 7:30 and 9:30 pm, Full Moon Coffee House, 4416 18th St., 864-9274, \$1 (all women welcome). CHILD'S POTPOURRI , "A Child's Hour... or So," a theatrical funfest by the Pyramus and Thisby Co., 11 am, Live Oak Theater, Shattuck/Berryman, 843-9175, \$1.50/\$1 (also Dec. 14, 21). MANDALA WORKSHOP with Jose and Miriam Arguelles, bring simple drawing materials, 10 am to 5 pm, Fellowship of Unitarians, Cedar/Bonita, Berk., \$3.50/\$2 members. KING KONG comes home, the original with Fay Wray, plus "Flash Gordon Conquers the Universe," chapter one, 2 pm (75¢) and midnight (\$1), and continuing this trashy triumph, "Beyond the Valley of the Dolls," 4:30, 8 and 11:30 pm, "The Rock God: The World's Greatest Sinner," 6:30 and 10 pm, a new low for Pacific Film Archive!, Durant/College, Berk., 642-1412.	1 "FURY," a film by Fritz Lang dealing with fascism and mob hysteria, starring Spencer Tracy and Sylvia Sydney, 2 pm, Museum of Art, Van Ness/McAllister, 863-8800, \$1/75¢ members, srs. and under 16. MEDIEVAL MUSICAL , the "Play of Robin and Marion," presented by the New World Consort, 4:30 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$2. CONSCIOUSNESS -Raising Orientation Series, weekly meetings for a month to help form ongoing groups, 7:30 pm, Berkeley Women's Center, 548-4343 between 1 and 7 pm, Mon.-Fri., \$1.50. TRIPS FESTIVAL with Wavy Gravy live from the Hog Farm, plus films of the psychedelic sixties, comedies, cartoons and assorted madness, starts at 7 pm, live show 8:30 pm, Intersection, 756 Union, 397-6061, \$1.25. PALESTINIAN STRUGGLE , a benefit for the Palestine Liberation Organization, starting at 5 pm, Arabic dinner, 6 pm; program, 8 pm, Starry Plough, Shattuck/Prince, Berk., \$3.50 (ID required). SOUNDS FROM CHILDHOOD with poet Robert Duncan and actor Scott Beach, an evening of stories, reminiscences, poems, music, etc., a benefit for the Friends of St. Nicholas, a group that works with abandoned children, 8 pm, Longshoremen's Hall, 400 North Point, 626-0544, \$3. FLEETWOOD MAC (for real), with Mick, John McVie and Christine Perfect, also Eric Burdon and new German Band, Triumphat, 8 pm, Winterland, Post/Steiner, 788-2828/TELETIX, \$5.50 adv./\$6 door. 8 "QUARTET FOR THE END of Time," by Oliver Messiaen and Beethoven's Trio for Piano, Clarinet and Cello will be performed by Marta Bracchi-le Roux, Peter Schaeffer, David Kadarach and Donald O'Brien, 8 pm, Community Center, 544 Capp, 647-6015, min. donation 50¢. KATE SWINGS her golf clubs in the Hepburn/Tracy comedy "Pat and Mike," and Amelia Earhart flies high in a documentary of her life, these film treats shown for the benefit of the Women's Skills Center, 7:30 pm, 51 Waller, \$1.50, women only (also Fri., Dec. 6, 9 pm). FUNGUS AMONG US , the 4th Annual fungus fair presented by the Mycological Society of SF, more than 200 species, edible and poisonous, 10 am to 5 pm, Great Hall, Oakland Museum, 1000 Oak St., Oakl. "THREADBARE," a play of "new beginnings," free matinee performance, 2:15 pm, benefit for Inez Garcia, 8:15 pm (also Dec. 5-7), Wabe Theatre, Lone Mountain College, 2800 Turk, \$2. HIGH JINKS with the Kinks, will Ray Davies appear?, also the Climax Blues Band, 8 pm, Winterland, Post/Steiner, 788-2828/TELETIX, \$5.50 adv./\$6 door.	2 "THE GALILEO STORY," an exploration of his contributions to astronomy and a discussion of his philosophy, accompanied by music, 7:45 pm, Planetarium, SF State Univ. Physical Sciences Bldg., Holloway/19th Ave., 469-1852/469-1659, free (also Wed., noon), through Dec. 18. YOU'RE NO GOOD , but she's great, Linda Ronstadt appearing with Batdorf and Rodney, 7:30 and 10 pm, Zellerbach Aud., UC Berk., 642-7477, \$4.50-\$2.50. UNDER THE STARS , the Community Chorus from the Community Music Center will be singing at 7 pm in Ghirardelli Square. MONOGAMY , an open rap on that age-old bugaboo, 7 pm, Daughters of Bilitis, an organization for gay women, 1005 Market, No. 402, 861-8689, \$1/50¢ members. LANDLORD-TENANT rights and the Urban Housing Crisis are the subject of a talk by atty. Myron Moskowitz, author of "Calif. Tenants' Handbook," 2-3:30 pm, ED. 203, SF State Univ., 1600 Holloway, 469-2370. ANTI-ELECTROSHOCK rally and march, GG Park Panhandle to UC Med. Center, 11 am to 1 pm, call NAPA 863-4488. CLOVER , sounding good, as energetic Marin rockers are wont to do, 9 pm, The Woods, a good dance place, 1625 Sir Francis Drake, Fairfax, 453-8247. WHALE MIGRATION is the subject of a talk by Dr. Kenneth Norris of the SF Oceanic Society, Dec. 2, 7:45 pm, Fireman's Fund Forum, 3333 California, 441-5970.	3 OPEN LESBIAN rap, 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343 between 1 and 7 pm, Mon.-Fri., (also Dec. 10, 17). THE GOLDEN GREEN , Al that is, current king of soul, opens at Circle Star, along with the Dramatics, through Dec. 8, Tues.-Wed. 8:30 pm, Thurs. 7:30 and 11 pm, \$6.50-\$4.50; Fri.-Sat. 7:30 and 11 pm, \$7.50-\$5.50; Sun. 6 and 9:30 pm, \$6.50-\$4.50; 1717 Industrial Rd., San Carlos, 982-6550/364-364-2550. MORE MEMPHIS magic from the legendary Booker T., now in Mendocino and making a rare concert appearance, also on the bill are Dave Alexander and Stoneground (who are evidently the headliners), 8 pm, Winterland, Post/Steiner, 788-2828/TELETIX, \$2 adv./\$2.50 door. BICENTENNIAL MYSTERY , "The Lost State of Franklin," a strange and wonderful dance creation by Suzushi Hanayagi and Carla Blank, with film by Sekio Imura, 8 pm, Concert Hall, Mills College, Seminary/MacArthur, Oakl., 635-7620. "CHINATOWN," Roman Polanski's hot hit with prewar flair and water everywhere, fine performances by Faye Dunaway and Jack Nicholson, and you can see it cheap, 7 and 9:30 pm, Wheeler Aud., UC Berkeley, 642-2561, \$1.25. "LIVING ON THE EDGE," sexuality in films by women, seven short films including one on "Self Health," and other observations, 7:30 and 9:30 pm, Pacific Film Archive, Durant/College Berk., 642-1412, \$1.50. DREAMS, VISIONS, Fantasies, a group show in a variety of media, opening 6 to 8 pm, Full Moon, a coffee house by and for women, 4416 18th St., 864-9274 (through Dec., Mon.-Thurs. 4 to 11 pm, Fri. 4 pm to midnight, Sat. noon to midnight, Sun. noon to 11 pm).	4 DROP THE BIG ONE , a meeting of Californians for Nuclear Safeguards, calling for a moratorium on the construction of nuclear power plants, 7:30 pm, Ecology Center, 2179 Allston Way, Berk., 548-5083 (also Dec. 11). WINDY , the University Symphonic Wind Ensemble, with selections by Jonathan Kramer (UC Grad) and Carl Maria von Weber; Robert Calonic, clarinetist, is the soloist, 8 pm, Hertz Hall, UC Berk., 642-2561, \$1/50¢ students. THE VANISHING [or Elusive, take your pick of translations] "Corporal," Renoir gem about prisoners of war, 12:30 pm, McKenna Theatre, SF State, Holloway/19th Ave. SAM SPADE in SF, "The Maltese Falcon," a Bogart biggie, along with "Dark Passage," also filmed in pre-highrise Sanfran and co-starring Lauren Bacall, through Dec. 10, Gateway Cinema, Jackson/Battery, GA 1-3353, \$2.50/\$2 with discount card. GAY VIDEO program, "Gay Pride Week in Ohio" ('72), "SF Gay Parade" ('73), and "Fury, Flesh and Fire" ('74), shown by Queer Blue Light, sponsored by Gay Students' Coalition, 7:30 pm, Fellowship Church, 2041 Larkin, 441-8889. SAVE THE ARTS from the Performing Arts Center, another civic boondoggle, open hearing on this matter and on neighborhood cultural centers before the Board of Supervisors, 2 pm, City Hall, Civic Center.	5 "EMILIO" mo... per... dim... and... 175... \$2.5... DICK com... Bow... 11:3... "VOC" an e... poe... and... 8:30... 397... ECCE is th... wha... of t... Den... pm;... Cen... 5133... 50¢... "WOR" Law... mee... Ann... law... Lind... child... cove... 12 SELBY blue... repe... fee... 18th... "GOO" or H... of... Beth... the... Coll... ken... 8:30... 023... MM , m... Mul... Hou... 441... CHR by E... rity... of 5... as w... spec... rian... .Nan... Bliv... TREE Part... 100... \$1/5... OVER Ann... a do... in W... shor... Cine... nut... "I VIT" ful e... aim... 8 pm... 320... \$1.5...

Star

rs., Dec. 5, am.

er 13

ursday

Friday

RE," spontaneous sound and
ment process, based on Ous-
y's theories of the fifth
nson, with Beth Anderson
Margaret Fisher, 8:30 pm,
Arch, Berk., 841-0232,
/\$2 students.

N' DAVE, an unbeatable
o, Dick Cavett hosts David
e in a 90-minute special,
pm, Channel 7.

EROUS SANDWICH,"
ning of original songs and
y by humorist Julie Becker
manticist Marsha Cowen,
om, Intersection, 756 Union,
061, donation.

TRICITIES in the Cosmos,
universe open or closed?
do quasars tell us? just a few
questions explored by
Schatz in a lecture, 7:30
Lawrence Hall of Science,
nnial Drive, UC Berk., 642-
\$1/75¢ students and srs./
nder 12.

ING WOMEN and the
the subject of an open
ng held by Union W.A.G.E.,
agan Ginger, civil liberties
r, will speak, 8 pm, Jenny
Hall, Telegraph/Grand, Oakl.,
are expenses available to
baby sitting costs.

an excellent and likable
singer, brings her varied
oire to the Full Moon, a cof-
use for women, 9 pm, 4416
St., 864-9274, \$1.

BYE BRIGITTE Bardot
lo Charlotte Moorman," one
selections from the music of
Anderson to be performed by
mposer along with Linda
s, Paul Cotton, Wanda War-
n, Margaret Fisher and others,
pm, 1750 Arch, Berk., 841-
\$2.50/\$2 students.

at 'n' motion lady Maria
ur does it at the Boarding
a, 9:30 and 11 pm, 960 Bush,
333 (through Dec. 15).

TMAS CONCERT directed
hma Serenyi, Kodaly autho-
rom Hungary, with a chorus
singers performing folk songs
ll as classical works, and a
el dance quartet set to Grego-
hants, 8 pm, Chapel, Holy
s College, 3500 Mountain
Oakland, 436-1340.

TRIMMING and Christmas
7 pm, Daughters of Bilitis,
Market No. 402, 861-8689,
¢ members.

OOKED GEMS from the
Arbor Film festival, including
umentary on a prison strike
lpole, Mass, and various
er wonders, 8:30 pm, Canyon
na, SF Art Inst., 800 Chest-
332-1514, free coffee, \$1.50.

ELLONI," Fellini's wonder-
arly neo-realist story about
ss young working-class types,
Jewish Community Center,
California, 346-6040, \$2/
members and students.

6

COSMIC MASS and Celebration,
marrated by Pir Vilayat Khan,
head of the Sufi Order in the West,
and performed by more than 250
people as well as the Sufi Choir, 7
and 9:30 pm, Pauley Ballroom, UC
Berk., \$2 adv. (Rainbow Bridge,
3548 22nd St., ASUC Office, Star
Herb, Mill Valley)/\$2.50 door.

SHAMELESS HUSSY Press benefit,
poetry reading by Alta, Lorelei
Bosserman, Susan Griffin and Mary
Mackey, 8 pm, Berkeley Women's
Center, 2112 Channing Way,
Berk., 548-4343 betw. 1 and 7 pm,
Mon.-Fri., \$1 (childcare provided).

PRISON EXPERIMENT, an au-
dio visual color presentation of
1971 Stanford Univ. study, where
scientists became crazy after 6 days
in a psychology lab turned jail,
also former convicts will speak,
7:30-10:30 pm, Science room 101,
College of Marin, Sir Francis Drake
Blvd., Kentfield.

CHILEAN BENEFIT, "When the
People Awake," a documentary on
Chile before and during Allende's
presidency, "A Song for Dead
Warriors," documentary on Woun-
ded Knee, folk music by Patricio
Canales, poetry reading, pot luck
dinner, 7 pm, films and program,
8 pm, The Farm, 1499 Potrero, \$2.

13

WOMEN IN THE REEL World, a
feminist film series, six short films
on animals, working women, les-
bians, etc., 7 pm, Maccondrey
Hall, First Unitarian, Franklin/
Geary, \$1 (women only—proceeds
benefit the Women's Press Collec-
tive).

OUT OF THEIR TREES, Laurel
and Hardy try to sell them at
Christmas with the expected muck-
ups in "Big Business," also ap-
pearing is W.C. Fields as Egbert
Souise, "The Bank Dick," 8 pm,
Oakland Museum Theatre, Fallon/
10th St., 273-3401, \$1.50/\$1
members (also Sat., 2:30 pm).

FLYING, the Sufi Choir and Terry
Riley, 8 pm, Veterans' Aud.,
McAllister/Van Ness, 922-9783,
\$3 adv./\$3.50 door.

Weekend Events

NOVEMBER 29-DECEMBER 1

"KING MIDAS and the Golden
Touch," a puppet show presented
on a good-sized stage, 11 am, 2
and 4 pm, every weekend and
school holiday; Santa arrives on
Sun., 2:30 pm, and Santa's Work-
shop is open Dec. 1, 7-8, 14-15
and 21-24, 1 to 4 pm, Children's
Fairylard, Lakeside Park, Grand
Ave./Lake Merritt, Oakl., 50¢.

GODARD GALA, "A Married Wo-
man," Fri., 7:30 and 9:30 pm;
"Weekend," Sat., 4:30 (75¢) and
8 pm, and "Wind From the East,"
Sat., 6:15 (75¢/50¢ members and
students) and 9:45 pm, Pacific
Film Archive, Durant/College,
Berk., 642-1412, \$2/\$1.50 mem-
bers and students (double feature),
\$1.50/\$1 (single, except where
otherwise noted).

DRUMMING UP a mild storm, it's
Karen Carpenter and brother Ri-
chard, (Nov. 27-Dec. 1), Wed.,
Thurs., Sun., 8:30 pm, \$7-\$5; Fri.,
7:30 pm; Sat., 7:30 and 10:30 pm,
\$8-\$6; Sun., 5 pm, \$6-\$4, Circle
Star Theatre, 1717 Industrial Rd.,
San Carlos, 982-6550.

MODERN MUSICAL AND
DANCE pieces, Stravinsky's
"Histoire du Soldat," in its ori-
ginal version, and Robert Hughes's
"Anagnorisis," choreographed by
Sheila Xoregos, Fri.-Sun., 8:15
pm, Live Oak Theatre, Shattuck/
Berryman, Berk., \$3.

DECEMBER 6-8

UNITED FARM WORKERS Christmas Fair, crafts, plants,
cakes and cookies, etc., proceeds go to support striking farm-
workers during the winter season, Sat.-Sun., noon to 6 pm,
Fellowship of Unitarians, Cedar/Bonita, Berk., donations
needed, 444-6008; GRAND TARDEADA, another fair to sup-
port UFW, programs for children and adults—theater, puppet
shows, poetry, music, arts and crafts, etc., Sat., 10 am to
8 pm, St. Peter's Hall, Alabama/24th St., 648-6047/824-
6616, donation \$2 in canned or dried food or money.

ODD OPERAS, "The Domestic War" by Franz Schubert and
"The Jumping Frog of Calaveras County" by Lucas Foss, per-
formed by the Community Music Center Opera Workshop,
Sat. 8 pm, Sun. 2 pm, 544 Capp, 647-6015, donation.

TREE TOTALLING, the tenth annual Marin Festival of Trees,
with decorator-designed trees, ornaments, wall hangings,
wreaths, crafts, etc. Fri. 6 pm to 11 pm, cocktails and carols,
Sat. 10 am to 3 pm, Santa Claus and food, Marin Veterans'
Memorial Bldg., Civic Center, San Rafael, \$1/under 12 free.

"COOL HAND LUKE," Paul Newman and his baby blues, a
benefit screening for the United Prisoners' Union Film Series,
Fri., 8 pm, St. Mark's Church, 2314 Bancroft, Berk., Sat.,
Bethany Church, Sanchez/Clipper, \$2

Free for All

OPEN BISEXUAL RAP, Dec. 4, 7:30 pm; open menopausal
rap, Dec. 11 and 18, 7:30 pm, Berkeley Women's Center, 2112
Channing Way, Berk., 548-4343 between 1 and 7 pm, Mon.-Fri.

STAY HOME and tune in: Richard Pryor hosts a salute to Red
Foxx with Steve Allen, Milton Berle, Jayne Meadows, plus the
Fifth Dimension, the Live Machine, the Dramatics and Quincy
Jones, Dec. 4, 11:30 pm, and Sly and the Family Stone, Minnie
Ripperton, Donovan and Rush will perform on Dec. 8, 11:30
pm, Channel 7.

BLUEGRASS WORKSHOPS: Guitar repair and maintenance
with Rich Wilbur, Dec. 2; fiddling with Ed Neff of "High

Country" and vital statistics on violins with Bob Scoville, Dec.
9; Basic Instrument construction with Roy Davenport, Dec.
16, 8 pm, Amazing Grace Music, 111 Redhill Ave., San An-
selmo, 456-0414 (small donations appreciated, natch).

MESSIANICALLY MINDED singers and musicians are in-
vited to perform The Messiah with the Berkeley Community
Chorus and Orchestra; chorus meets Mon. and Wed. 7 to 10
pm, Room A 201 Berkeley High, 2246 Milvia, performance,
Dec. 15.

AFRICAN DANCE and Music Ensemble of UC Berkeley.,
traditional works directed by C.K. Ladzekpo, Nov. 30-Dec. 1,
Hearst Court, deYoung Museum, GG Park.

BASSOON, VIOLA AND CONTRABASS soloists lend
their talents to a program of Vivaldi, Walton, Mozart, von
Dittersdorf and Respighi, performed by the SF Chamber
Orchestra and presented by the UC Berk. Hillel Foundation
as part of the Maccabean Arts Festival, 8 pm, Foundation
Aud., 2736 Bancroft Way, Berk.

POETRY CENTER at SF State often sponsors free readings
Thursdays at noon: Paul Mariah, Carol Berge and Robert
Peters Dec. 5, HLL 135, 1600 Holloway.

STANFORD UNIVERSITY Music Department presents: A
Concert of Early Music, Dec. 3, 8 pm, Dinkelspiel Aud.; Or-
gan Music for Advent and Christmas, with Herbert Nannay,
Dec. 8, 2:30 pm, Memorial Church, Palo Alto, 497-2551.

MAX BECKMANN etchings, through Jan. 11, Mon.-Sat., 10
am to 6 pm, Tues. and Thurs. to 10 pm, Three Dimensions,
3167 College, Berk., 653-4852.

MEMORIES OF CHRISTMAS PAST an exhibit of old toys and
early American quilts, Dec. 1 and 8, noon to 4 pm, West of the
Moon, 3464 Sacramento, 922-4650.

GROUP SHOW featuring room environment and a wall-relief by
Stephen Davis, Howard Fried and Steve Kaltenbach, opens Dec.
3, Univ. Art Museum, College/Bancroft, Berk., through Jan.
19, Tues.-Sun., 11 am to 5 pm.

DIANE ARBUS is the subject of two talks, Dec. 8 by Paul Van
Blum and Dec. 15 by Laura Kates, 12:30 pm, Gallery One,
Univ. Art Museum, College/Bancroft, Berk., 642-1438.



Explorations into intimate sexuality, 55 photographs by Jan Saudek at
the Darkroom Workshop, 2051 San Pablo, Berkeley, through Dec. 27.

OPEN SPACES, a dance performance of group and solo works
by Virginia Matthews and James Blue, Fri.-Sun. 8:30 pm,
Margaret Jenkins Studio, 2005 Bryant, 648-5278, \$2.00.

SAX AND SAROD, John Handy and Ali Akbar Khan playing
Indian ragas, Sat., 8:30 pm, Theater, College of Marin, Sir
Francis Drake Blvd., Kentfield, 454-0877, \$3.50/\$2.50 student.

WOMEN'S ART SHOW and sale, a big exhibit of all kinds of
media from the Bay Area, Sat., 10 am to 6 pm, Sun. noon to
5 pm, YWCA, 1515 Webster, Oakl., 451-7900.

DECEMBER 13-15

SPARROW ROAD SHOW, a folk music warble, with Selby,
Tom Jones and Gabriel Gladstar, Sun., 8:15 pm, Live Oak
Theater, Shattuck/Berryman, Berk., 841-5580/849-4120
suggested donation \$2.00.

LESBIAN MOTHERS' Defense Fund Benefit, with Cris William-
son and Betty Kaplowitz, 8:30 and 11 pm, Wild Side West,
720 Broadway, 391-0460, \$2 (tickets on sale in advance at
WSW and Full Moon, 18th st./Eureka).



Berkeley Women's Music Collective, just waiting for the train, benefit perfor-
mance, Women's Skills Center. See Dec. 7.

BOOKS & WRITERS

Seven local writers talk about making the big time

By Nora Gallagher

Last year, playwright Amlin Gray won an invitation to the O'Neill conference in New York for his play on Aaran Burr. Gray is easily loved and easily embarrassed, so the manner in which his friends chose to congratulate him had to be diplomatic. One of them hit on a solution and called him up. When he answered the phone, she said, "This is the Starving Writers Club of America. We understand you wish to resign."

Almost every writer has been a member of that club, and the Bay Area's chapter has been one of the largest. But a lot of local writers are resigning from the club too. From Berkeley iconoclast to Mill Valley angry journalist to Noe Valley poet, the Bay Area is well represented in current popular literature. We talked to a number of local writers whose work is just starting to gain acceptance, asked them about the hard years behind them and what they see ahead. Either by God's grace or the devil's due, these seven have made it.



Kathleen Fraser

Journey From Self To Self

"Each day that I turn away from myself,
I take a step backwards."

—from "What I Want," by Kathleen Fraser, Harper and Row, 1974.

Kathleen Fraser is two people. One is the shining, generous red-headed director of the Poetry Center at SF State University, the writing teacher always available to creative (and not-so-creative) students. The other sits at the kitchen table in her rejuvenated Noe Valley house, staring at the rooftops and gardens through the window. The inner Kathleen Fraser is angry, resentful, honest. "Last night, pinned by your shaft of pain—your presence and your absence—I knew clearly that I hated you for entering me profoundly, for taking me inside you, for husbanding me, claiming all that I knew and did not know, yet letting me go from you into this unpredictable and loneliest of weathers." (—from "The History of My Feeling" in "What I Want") Fraser grew up in various small towns in Colorado and Southern California, the good daughter of a Presbyterian minister. "I remember when we first

drove from Colorado to Southern California and my father was going to drive us through Hollywood. I kept waiting for this palatial fantasy. I couldn't believe we were in Hollywood and it was the same as the 20 miles before it. I was really exhausted and bored."

After college (Occidental) she made her way to New York with \$50 in her pocket. A lanky redhead in shapeless clothes, she got a job at Mademoiselle magazine writing "creative" replies to anxious young women who wondered what to wear in Bermuda on their honeymoons. She had been in New York 24 hours.

Later she was promoted to work for the 400-pound fashion editor (who also wrote poetry). They worked in a tiny office, desks shoved together. While Fraser struggled over the description of a black evening gown, her huge mentor would giggle, "Just have fun, Kathy," and write three spreads to her one.

While at the magazine, Fraser was featured in a Mademoiselle article on "Four Young Poets": Sylvia Plath, Ted Hughes, Howard Hart and Kathleen Fraser. "I was horrified. My poetry was so limited and naive. I mean, when I look at my students' poetry now, it's just so far beyond what I was writing then. I was doing what kids are doing in high school now. I was so embarrassed when the article came out. Here were interviews with these people who were much older and more sophisticated. Sylvia Plath had a rosewood desk, Ted Hughes had his studio and all I could speak about was how I had just gotten out of college and how I loved my family."

Under the tutelage of poet Stanley Kunitz, Fraser began to express her unique voice, a wide-open song:

"Legs!
How we have suffered each other,
never meeting the standards of magazines or official
measurements.

I have hung you from trapezes,
sat you on wooden rollers,
pulled and pushed you
with the anxiety of taffy,
and still you are yourselves!

Legs, you are a pillow,
white and plentiful with feathers for his wild bead.
You are the endless scenery
behind the tense sinewy elegance of his two dark legs.
You welcome him joyfully
and dance."
(—from "Legs!" in "What I Want.")

The years between New York and San Francisco were a journey between selves, a cavalcade of events that "seem to happen within split seconds of each other." She married a fellow poet ("I thought I might have a poem dedicated to me sometime"), went to Europe and lost a child and a father within two weeks of each other. A second pregnancy, successful this time, then back to California. "I didn't know anyone here, felt really isolated and began to feel the need to really get connected. I tried to track that inner life, hang on and stay alive." She and her husband separated and divorced.

Unlike novelists, poets have no disguises to hide behind. "What I Want" now stands as a record of Kathleen Fraser's life. "That's what was really hard for me, I think. The book came out in January and in late spring I got really depressed. I was feeling totally vulnerable. I resented having to be put up there for judgment. All that anger from my early life was out there, exposed." Then the angry

Kathleen recedes, replaced by the one who greets her audiences at a reading. She leans back and laughs. "But it's good to have the book. I like the idea of having it all together." □



Ernest Gaines

Author of "Catherine Carmier," "Of Love and Dust" and "The Autobiography of Miss Jane Pittman."

"Lena was the first to ask him if he was the One, then we all started wondering if he was the One . . . Why did we pick him? Well, when do you pick anybody? We picked him because we needed somebody."

—about Jimmy in "The Autobiography of Miss Jane Pittman," by Ernest Gaines, Bantam, 1972.

In 1963, Ernest Gaines moved to a one-bedroom apartment in the Fillmore. After three novels, one short story collection and a film, he is still there. Covering the walls of his apartment are photographs of his native Louisiana, especially the plantation where he grew up. One photo shows a row of wooden shacks. Another a white wooden church and another, old brown photo of a woman with a neck brace, in a wheel chair: Gaines's aunt, Miss Augusteen Jefferson, who raised him and never walked a day in her life. "Miss Jane's moral strength comes from her," Gaines admits in response to the obvious question, "but she's not based on her. Miss Jane is a creation of my imagination, based on my folklore, my experiences. I guess I grew up with the idea of Miss Jane."

"I suppose if I'm pressed, the closest person to me is Jimmy. I did many of the things that he did. I read for the old people, I wrote letters for the old people, I ran to the store for the old people. I was liked by them. In a way, they relied on me a little bit more than someone else."

Gaines has been, as he modestly phrases it, "trying to write" for 25 years, starting when he first came to California at the age of 15 and began to read. "Steinbeck, Willa Cather, I'd read about the peasantry of anybody," he says. "I'd read anybody who wrote about the earth. 'A Tree Grows in Brooklyn'? I'd read it." He went on to serve in the army ("I tried writing about that once, but it wasn't very good."), San Francisco State and a Stanford Fellowship. He has

little to do with other writers in San Francisco, although many are his friends.

"I see other people, but we don't gather in a bar every Thursday. I don't believe in that kind of stuff. Writing is done in a little room all by yourself. If I'm not writing, I'm wanting to get to the desk. I'll walk by, sit down and look at something, maybe strike out a word. Instead of that 10 minutes I'd like to spend four hours there. I've never felt, never, never, that I didn't want to spend an hour at my desk. Never. I've never felt so depressed—or so happy—that I didn't want to go to it."

Gaines is very southern, very polite and very gentle as he turns aside questions about the success of "Miss Jane Pittman." "I finished 'Miss Jane' four years ago and I'm trying to write another book that is taking all my time and energy. A book is finished when I'm finished with it. If I'm alive 10 years from today, and someone should ask me about Miss Jane Pittman, I'll say I don't know about Miss Jane Pittman. I hope that by then I will have written some other books so I won't be remembered as the person who wrote 'Miss Jane Pittman.' As long as they don't put that on my gravestone—'Here's the guy who wrote 'Miss Jane Pittman.'"

Nevertheless, the book and the subsequent TV film have made more money for Gaines than all of his other books combined. He no longer has to worry about getting a job at the post office, the print shop or the insurance company. His plans are simple.

"People ask me what do I really want? I think I'd like to be able, if I had the money, I'd like to have a home with a half acre, an acre of ground, and I could just get out there and dig, plant a row of flowers, beans. Many of your southern writers, they always say they're gentleman farmers and all that kind of bull. I'd like to have a little piece of ground where I could just plant something sometime."□

The Writer as Dope Smuggler

"... this book has been lived and written by a self-educated traveler-smuggler-writer-adventurer who has no one but himself to blame if anything said here is false."

(—from "WEED," by Jerry Kamstra, Harper and Row, 1974.)

If anything were to happen to Vesuvio's, Jerry Kamstra would be ruined. He drinks his Irish coffee in it and lives in a studio above it. Here, he wrote "Weed," here he works on a photography book about North Beach, here are the galleys for "The Frisco Kid," his novel that will finally come out in February 1975.

Jerry Kamstra looks like a novelist. Tall, graying (he'll be 40 next year), decked out in gray woolen shirt and jeans, perennial straw hat stuck firmly on his head, he gestures and monologues, swilling Irish coffee. "I think most writers, excuse the term, are pussies. They just don't have any balls. The dullest afternoon you could spend would be an afternoon with a bunch of writers. Most of them have done nothing but write. ... my novel coming out is much more important to me than 'Weed.' I mean I have some scams; if it doesn't get on the front page of the Chronicle, then I don't know what I'm doing. ... When I'm not writing, I like to make money fast, get a construction job. I was a seaman, a fisherman, I was a gravedigger. my job was also figuring out which body went in which grave and I fucked up and had the wrong bodies in the wrong graves. I was a semi-private eye."

He laughs and you begin to wonder which stories are real and which have grown there in the novelist's mind. "One day I was sitting on a barracks step in Wichita Falls, Texas (I was in army school) and a bolt of lightning struck right in front of me. BANG! I was reading 'Look Homeward, Angel' by Thomas Wolfe and the day that lightning hit in front of me, I says, 'I'm going to be a writer.'"

Has being published changed things?

"I find a lot more doors open to me now. I can get through secretaries. It pisses me off and also kind of amuses me. I've been writing for 16 years and I haven't changed at all. I'm still a writer, I just have a book out. I'm invited to parties that I wasn't invited to before."

"I moved to San Francisco primarily because the FBI was chasing me and I wanted to get away from them. I came up here and with my last \$250 I bought an electric typewriter. I sat down with my new electric typewriter for a month agonizing over it. One day I picked up a copy of 'Tropic of Cancer' by Henry Miller. I opened it and it said, 'I'm living on the Via Borges.' So I thought, why don't you just tell it like it is, man. So I wrote, 'I'm living in a loft on Roach Alley.' A switch went off in my head. I wrote 350 pages and went to Mexico for two months. That's when I got the assignment to do the story that led to 'Weed.'"

I'm supposed to be some sort of authority on Mexico and weed now, neither of which I am. I know Mexico because I've been down there a lot and I know



PHOTO: KEN COLLINS

Jerry Kamstra

weed because I've smuggled a lot. People come to me all the time and want me to sample this and sample that, but I don't fall into the guru type sensibility at all, I'm too much of a loner."

He orders another Irish coffee for the lady with the tape-recorder who is getting a little fuzzy around the edges. Gee, Jerry, tell me about the problems of publishing. "I went back to New York with my novel. I knocked on Brautigan's agent's door. A secretary came to the door. I said, my name's Kamstra, here's my novel, I'm a friend of Brautigan's, showed her my credentials. 'Oh, ah, leave your novel on the doorstep. Mr. Kamstra, and when Helen has time, she'll read it.' What can you do? I went to Mexico."

"When I was a kid I used to say, I'll have my first novel published when I'm 25. I'll be 40 soon and I'm damned glad that it's taken this long."□

Rabelais In The East Bay

"They don't laugh in Berkeley anyway, they go around smiling all the time."

(—from "The Last Days of Louisiana Red," by Ishmael Reed, Random House, 1974)

The New York Times Book Review said, in reviewing Reed's latest book, "Whoever called him Ishmael picked the right name." A second choice would be Rabelais. Like his 16th century French antecedent, Ishmael Reed raises his hand against every known institution. His dart boards include men, women, Berkeley, radicals, soul food, obscure English poets, Freud, decadence, violence, bleeding hearts and moochers. "Moochers," he writes, "are people who when they are to blame, say it's the other fellow's fault for bringing it up. Moochers don't return stuff they borrow. Moochers ask you to share when they have nothing to share. ... God, do they suffer."



PHOTO: CARLA REED

Ishmael Reed

Rabelais attacked the Catholic Church by defecating on it, and if you read him too fast you miss the message beneath the shit. The same is true of "Louisiana Red." It's wise to pause while you're doubled up on the floor with laughter to check out what's going on. Reed knows what's going on: "I know the difference between good and bad and I think it's something you should know. You get a lot of bad novels in this country because people don't be-

lieve in anything. They praise the psychopath and the murderer as being desirable."

With a flick of the tongue, he demolishes everything from TV to Isaac Newton. "I think intellectuals in this country dig decadence. I think the violent, bizarre characterization of art slips over into entertainment, which is news. They pick up the techniques of show business and art and put it on the news and clog up communication. A lot of poets around here think they own poetry. I get the feeling when I read them that nothing happened before Pound, that Bobby Dylan invented the blues. William Blake had an engraving of Isaac Newton on the floor, measuring things with all these fish and beautiful bodies swirling around him. He wasn't even looking at them, just measuring stuff."

Reed likes to play the gadfly, the villain, the most unpopular voice in town. Often he is. He has been accused of being right wing, a law and order freak ("What do they want? Chaos and misrule?"), and a white-hating fanatic. Certain people have compared him to Hitler. His response: "I never did get along with people well."□

Delusions of Grandeur and Insecurity

"Everything about her—her furnishings, her paintings, her age, her whole aura—represented weight. Purpose, tradition. No blurred edges, no promise of casualness, of the endless reprieve of casualness."

(—from "Love Out of Season," Ella Leffland, Atheneum, 1974.)

Hanging on the wall over Ella Leffland's head is a self portrait in varnished copper and shades of deep blue, enameled colors except for the astonishingly blonde hair that leaps at the viewer like her words. Her second novel, "Love Out of Season,"



PHOTO: JUDITH BORMAN HARDING

Ella Leffland

represents 30 years of writing. It's a tribute to formality, tradition and convention embodied in the heroine, Joanna. But convention often secretly craves the vitality of the new, however shoddy. For Joanna it's Morris Levinsky, suicide prevention volunteer, peace marcher, addicted gambler. They meet in a laundromat. Joanna is a little over 30, a painter who will not sell her soul for the price of a painting, always shakes hands, and packs a punch that nearly lifts her lover off the terrace when he insults her. Morris is an insufferable character, were it not for his raw, masculine ownership of the world. I ask if it's a good novel. She nods yes.

Leffland's first novel, "Mrs. Munck," was published four years ago and was a raving critical success. Even the New York Times liked it. But that kind of success on a first novel can make you afraid of the second.

"I alternated between delusions of grandeur and complete insecurity," she recalls. "At one point, I have written maybe 300 pages and thought 'This is trash. I'm going to throw it all in the fireplace.' Luckily I went out for a walk and when I came back I decided to sleep on it. Those were terrible moments."

She was born and raised in Martinez, California—an oil town across the Bay, one of those towns you remember passing through. She liked climbing in the hills, thought she might like to be a trapeze artist. After graduating from San Jose State she remembers floating around a lot, finally settling in San Francisco. "I worked as a Kelly girl, a reporter for the Pacific Sun, as a reader in a press clipping bureau and as a mess girl on a Norwegian freighter. That was an interesting job except for the sea sickness." She sold her first story to the New Yorker in 1960 when she was 28. "I was struck dumb by their letter."

Ten years later, she sold her first novel. She is

Continued on next page

Continued from previous page

glad now that she made it on her own without grants ("They would make me feel that someone was looking over my shoulder"), but promotions and reviews are tedious and unpleasant. "Promotions make me feel as if I'm being sucked into something and I can't get out. I suffered for two months waiting for a TV interview and once it was over I said I'd never do it again . . . I have heart attacks before I open a letter containing a copy of a review."

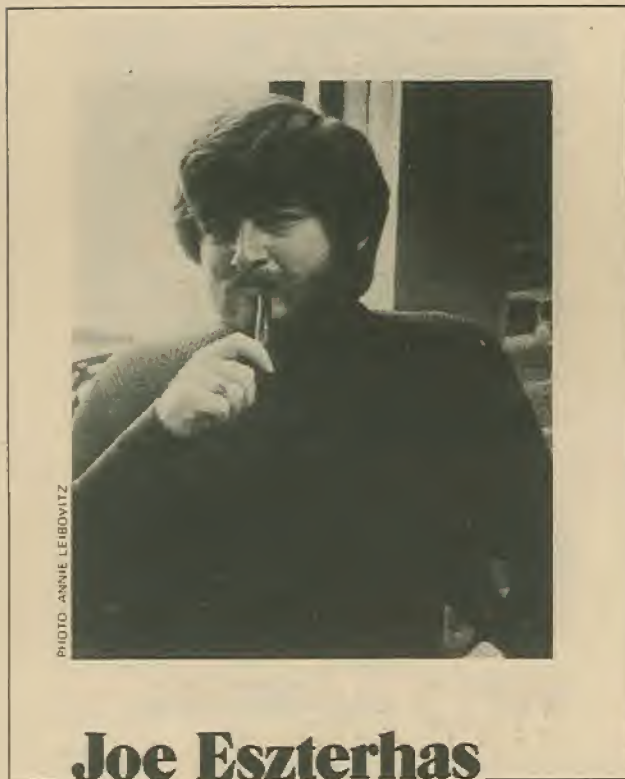
She is working on her third novel which for the moment has turned into a short story. ("I get up early in the morning and work, sometimes all day; it seems to get earlier and earlier as I go along.") She still paints and meets with writer friends about once a week to read manuscripts. "You have to have that awful word, feedback, or else you end up reading to your cat.") She likes living alone: "I don't think anyone would even want to live with me—I have unbearable habits—rising at 5 am, not eating all day, smoking too much." All she hopes at the moment, for her third novel, is that it will be shorter. □

Joe, The Journalist

"I told them I was from a magazine in San Francisco and forgot to say which one."

(—from "Charlie Simpson's Apocalypse" by Joe Eszterhas, Random House, 1973.)

Joe Eszterhas has beautifully manicured fingers. He crosses them, forms pyramids and prayers, lights his pipe and clasps his Levi'd knee. Occasionally he runs them through his hair, whose color matches his blood-red leather jacket. Resting his booted feet on a paper-strewn antique table, he talks about the reaction to his latest book, "Nark!" a terrifying expose of what we all knew to be true: narcotics agents aren't cops, they're hired thugs. And now they may be after Eszterhas. "I've always thought that on my way to my car after work some gorillas might beat the hell out of me. I've done a lot of stories that stepped on people's toes so it would be hard to point a finger. But I've learned to live with that without it really affecting my life. I've learned to live with a certain amount of paranoia: checking my rear view window, keeping my door closed, learning how to defend myself—which I think I've always known."



Joe Eszterhas

The stories that stepped on people's toes include "King of the Goons," a Rolling Stone account of Evel Knievel's Snake River escapade ("They had six lawyers go over the piece and decide they couldn't sue us. Knievel told his friends he had much better things in mind for me."); "Thirteen Seconds: Confrontation at Kent State," a book published by Dodd, Mead in 1970; and "Charlie Simpson's Apocalypse," first a Rolling Stone article and then a book.

Eszterhas was born in Hungary in 1944, not a good time and place to be born. He grew up in a refugee camp, his family sometimes subsisting on a diet of pine needle soup and moldy bread. "People would go out on the railroad tracks at 5 o'clock every afternoon and kill themselves. They'd throw themselves into outhouses to drown themselves because conditions were so horrible. You were either destroyed or you got tough inside. I don't mean tough, macho. You know, you learn how to cope."

Later his family moved to the Midwest. Eszterhas barely graduated from Ohio State, only managing to graduate because of winning the Hearst Prize for Outstanding Young Journalist in the Country. "It means you're taken to Washington where Lyndon Johnson is supposed to give you a medal. That fucker Johnson was down on the river that day, so Hubert Humphrey gave me the medal. The minute Humphrey found out that I had been born in Hungary he treated me like I had just gotten off the boat. He took me around the White House and said, 'This, son, is a picture of Dolly Madison. As you may know, Dolly Madison . . .'" Eszterhas started off as a police reporter for the Cleveland Plain Dealer, working his way up to a front-page column. After six years he was fired for having had the almighty gall to criticize the Plain Dealer in the Evergreen Review. Eszterhas was standing in a hospital room, comforting his wife, who had just lost a baby, when a call came through from San Francisco. Rolling Stone wanted Eszterhas to write about dope dealing. Eszterhas accepted.

"I went through six months when it felt strange to be here," he recalls. "Partly I think it was my own fault. Once I got to know everyone I decided, well, you're not in Cleveland, but it's all right." He found Rolling Stone publisher Jann Wenner was "just as stubborn and mule-headed as I was" and the two men spent much of that initial six months shouting at each other across the office. At one point Eszterhas wrote a story 15,000 words long. Wenner said it had to be cut. "I said I'd quit if it had to be cut and Wenner said, 'This is some kind of crazy, stupid Hungarian, but he's basically all right. Let's not have him quit,' and they ran the story." The story was "Charlie Simpson's Apocalypse" and it made Eszterhas famous. It was the story of a Vietnam veteran who suddenly, inexplicably, begins machine-gunning the residents of his small Missouri town. It is the story of rednecks versus disillusioned vets and it was all true. The Washington Post called the book "brilliant" and Eszterhas "another Dreiser." The New York Times dismissed it as "more of that Rolling Stoned babble." Which is accurate? Eszterhas giggles and swings his long legs off the table. "The Post, of course. I've had enough people around here say I'm not Dreiser. Do you want me to deny it?" □

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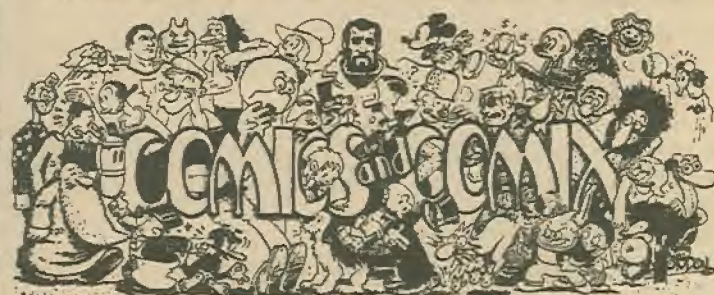
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Not Telling All You Know

"They have a special understanding of each other, these two women who appear stronger, less vulnerable than they are; and this is something that each of them knows about the other. Knows and protects."

(—from "Families and Survivors" by Alice Adams, Alfred Knopf, 1974.)

Alice Adams wears her 48 years as a peacock wears its plumes, looking back at them now and then with admiration. To her credit are five O. Henry awards. Her first novel, "Families and Survivors," will be published by Alfred Knopf this month. She sits in a sunny, bay-windowed flat on Clay Street dressed in Saks Fifth Avenue elegance. On the walls are many women's faces: a cameo of her jolly great-grandmother, a charcoal profile with the inscription, "Our children are our only hope," from her adopted daughter, Missy. Everything about the room is rich and soft, from the dark turquoise couch to the round tailless tabby cat in her lap. The room was decorated by the man she lives with. Perhaps it is his room more than hers, for there is nothing rich nor soft in her manner or style of prose.

"Families and Survivors" is about two childhood friends, Kate and Louisa, whose relationship changes, grows and survives through the failing of a generation's dreams and the hopeless boredom of suburban life. The book is about relationships: incestuous love affairs between neighbors, murderous marriages, and clear, hopeful love between friends.

Her style is terse and yet often it widens into poetry:



Alice Adams

"Then, one hot night in May, John and Kate, who have never on purpose touched each other, meet in a kiss, and everything changes. They have been to the movies, and they walk home. The night sky is dark blue and hung with huge dim clouds, and dim white shrubbery

blooms beside the highway, smelling thin and sweet."
(—from "Families and Survivors.")

Her style provoked her former friend Norman Mailer to tell her, "The trouble with you is you don't tell all you know, and lady writers have to tell all they know because they don't know much."

Adams didn't take his advice too seriously. "It took me 30 years to learn how to write . . . and the liberation of divorce helped. I like to write. I write every afternoon, perhaps a habit from having morning jobs." She began sending short stories to the New Yorker when she was still at Radcliffe ("They were godawful."). She married and moved to California. When she was 32 she divorced her poet husband and moved from Menlo Park to San Francisco. Ten years later, in 1968, she sold "The Swastika at Our Door" to the New Yorker. "My agent called to tell me, and I don't know what I celebrated with. I think it was bourbon."

Now her work appears in Redbook, McCall's and the New Yorker. "Those magazines pay well, even if they don't like stories about women over 30."

"Want to see where I write?" she asks, rising from the velvet couch as the tabby howls with displeasure. The tiny room is closed off completely from the outside world. Shuttered windows, fur rug on the floor: it seems like a comfortable cave. "In my depressed days I used to write sprawled on an unmade bed." She points to a half-filled sheet in the typewriter. "I'm writing a story about mothers and daughters and planning one about a woman in her late forties who has a passionate love affair and smokes grass." ■

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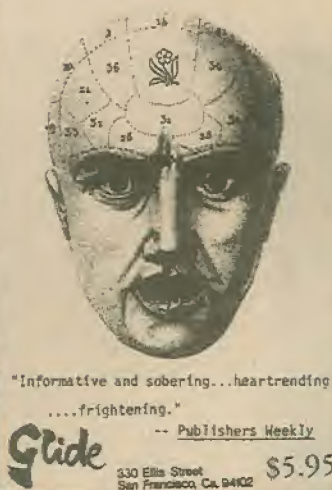
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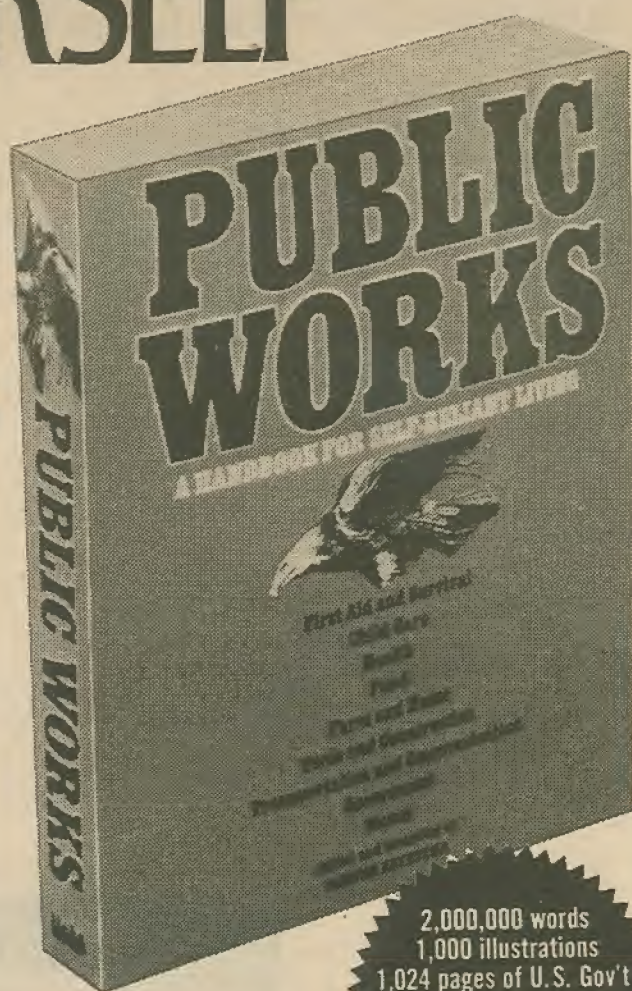
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Books for consumers & theatergoers

By Jennifer Cross

Deceptive Packaging: A Close Look at the Department of Consumer Affairs, by Michael Schulman and John Geesman, San Francisco Consumer Action, \$3.10. Available from SFCA, 312 Sutter, SF 94109.

Like many things in California, the state Department of Consumer Affairs looks better from a distance. But if you are one of the thousands of people who have ever tried to call the Bureau of Automotive Repair in Sacramento (the line is almost always busy) or filed a complaint against a building contractor (you can wait up to four years to be heard) or even griped against that holy of holies, a medical doctor, you may suspect that there's less to the department than meets the eye.

Well, you're not paranoid: the department IS a shuck. And now there's a book that proves it. "Deceptive Packaging" is the result of an eight-month investigation by San Francisco Consumer Action. The conclusion is neatly summed up by the cover, in which the word "Consumer" has been crossed out and replaced by "Business."

The real business of the department is Business. Out of a total annual budget of \$20 million, only \$300,000 is allocated to the wretchedly understaffed and ineffective Division of Consumer Services. The rest of the money goes to the 34 boards, commissions and committees which enforce the Business and Professions Code and license and regulate the more than 580,000 businesses and professionals throughout California.

These boards operate virtually independently. They have little or no public representation, since board members are chosen by the governor from candidates selected by the very businesses and professions they are supposed to regulate.

The results aren't surprising: boards drag their heels in enforcing laws they don't like, withdraw licenses only for outrageous infractions (like trafficking in drugs or tampering with 14-year-old children), never for greed or incompetence. A few months ago the Pharmacy Board refused to use \$60,000 from its surplus budget to enforce a new drug price posting law—even though the money had been earmarked by the legislature for that purpose. A Sacramento surgeon who butchered people for years lost his license only when the media exposed him.

Behind the scenes, many boards encourage overcharging—either by genteel price fixing (the Barber Board of Examiners won power to set minimum prices, which took a court decision to rescind) or simply by preventing members from advertising, which would at least promote price competition.

In the face of this power structure, and the political climate in Sacramento, the Division of Consumer Services is as effective as a snowman on a sunny day. Instead of pushing for good consumer legislation, the division remains neutral on most important issues. Its legislative analysis service is poor and understaffed, and the division has no regular experienced lobbyist (the Consumer Federation of California at least has Jim Reed). Instead of seriously trying to educate people on consumer issues, the division merely grinds out mountains of press releases and dull notices of meetings, hearings, and disciplinary actions, good for little but scratch paper.

Even complaints handling isn't all that hot, due to lack of money, and the shoveling of many cases to the foxes in the bureaus. The division claims that 75% of all its complaints are settled; SFCA found only 25,000 out of 82,000 (30%) had been closed.

Behind this dismal picture lies the inescapable fact that big business runs the governor, who runs California, and they all like the department the way it is. SFCA got a taste of California power politics last May when, as a result of this investigation, they recommended a 200% increase in funds for consumer protection. The legislature passed it, but the governor didn't.

So what ought to be done? SFCA recommends that the Division of Consumer Services should be independent of the licensing boards, with an independent (and bigger) source of revenue. The boards and bureau should be turned over to a majority of public members. And the division needs a lot more muscle, starting with a consumer activist at the top (how about Kay Pachner, SFCA executive director?) working in close cooperation with the state's 25 consumer groups.

But in the meantime, read the book yourself. It's an eye-opener, with enough documentation to be a resource for attorneys and teachers.

Some other suggestions for Christmas gifts that will save you money long past the holiday season:

"Bargain Hunting in San Francisco (including the East Bay, Peninsula, San Jose and surrounding areas)" by Sally Socolich and Kathy Filaseta, A Tarcher-California Guide, \$2.95. The ultimate local guide on where to get almost everything cut-rate. Discount stores, factory outlets, thrift shops, auctions and flea markets, listed both by name and product category. Yes, Virginia, you can get it wholesale!

"How to (Legally) Beat the Bill Collector," by Ralph Warner and Peter Jan Honingsberg, Nolo Press, \$3.95. A no-nonsense book with splendidly witty graphics on how to get the bastards off your back. The straight poop on credit counselors, credit bureaus, collection agencies, wage garnishment, motor vehicle repossession, homesteading, alimony, child support, and bankruptcy. An excellent antidote to the panic that comes when you're told to "pay up or go to jail."

"The Greengrocer," by Joe Carcione, Pyramid, \$1.25. For your favorite vegetarian or anyone else who prefers fresh produce to frozen or canned. The Bay Area's own gravel-voiced greengrocer tells you how to choose, store, and even cook over 70 fruits and veggies from peas to kumquats. Also some information on their nutritional value, the history of each item, and how they are marked.

"In Celebration of Small Things," Sharon Cadwallader, San Francisco Book Co./Houghton Mifflin Co., \$3.95. The perfect gift for anyone who yearns for a good old-fashioned country kitchen in a handmade home. Sharon Cadwallader has all the lore of your old-country grandmother, but she's definitely hip. She tells how to humanize your kitchen, start a container garden, can, make your own wine, beer, rugs, simple furniture and do home repairs. She also has thoughts on supermarket shopping, recycling and protecting the environment.

"California Tenants' Handbook," by Myron Moskovitz, Ralph Waner and Charles Sherman, Nolo Press, \$3.95. Who said that attorneys can't drop the legalese and talk from the gut? Here is some straight talk on how to protect yourself from your landlord before you even move in, then what to do when he turns mean. It includes such topics as how to haggle over a lease (then how to break one), limit rent increases, force your landlord to make repairs, get your deposits back, deal with the obnoxious landlord, and form a tenants' union. P.S.: This book (newly revised) is also good if you happen to be a landlord—just turn the advice around.

Both the "Tenants' Handbook" and "Beat the Bill Collector" can be obtained direct from the Nolo Press, PO Box 544, Occidental, CA 95465. Just send the purchase price plus tax.

"Health Foods—Facts and Fakes," by Sidney Margolius, Walker & Co., \$6.95 (hardback). Reading this latest book by the grand old man of consumer writers is enough to put you off your crunchy granola for life. Here is the lowdown on what has become a major industry (racket?). Margolius is sharply critical of overpriced products, nonsense claims for "magic" foods, "Natural" and "organic" items, and scare propaganda over additives and pesticides. His conclusion: eat a good balanced diet and leave the nuts among the berries to drown in their own acerola.

"How I Turn Ordinary Complaints into Thousands of Dollars: The Diary of a Tough Customer," by Ralph Charell, Stein and Day, \$6.95 (hardback). All you need to emulate author Charell is persistence, a burning sense of justice and enough gall to call up the company that has screwed you to say they'd better settle fast because your time is worth \$200 an hour. Even if this sort of thing isn't your style, it's still excellent reading. You can learn how to get a new washing machine when all that's wrong with your old one is a leaky 10¢ piece of tubing. Or what to do when the \$280 Steuben glass koala bear you've ordered for a gift arrives late (you get \$288 back AND keep the bear!). □

By Irene Oppenheim

In San Francisco, the best place to find books on the performing arts is a relatively new store with the cutesy name of "Rooks and Records," 1501 Polk, 771-7909. It specializes in new and used books on the subject. In the East Bay, try Cody's, 2454 Telegraph, Berkeley, 845-7852. Call first if you want a specific title, since neither store has an extensive stock.

The prices I quote may already be out of date, as books and sugar seem to be vying to reach heavenly and inaccessible financial heights. If money is no object, almost all the paperbacks listed come in snazzier hardcover editions. The following volumes are available and recommended, but there's no attempt to make a compilation of eternal "bests."

THEATER

"PLAYS BY AND ABOUT WOMEN," the first anthology of its kind. Works by Lillian Hellman, Clare Boothe, Doris Lessing, Megan Terry and others.. Vintage Books, paperback, \$2.45.

"AN UNFINISHED WOMAN" AND "PENTIMENTO," by Lillian Hellman. Autobiographical philosophizing by one of the wisest and wittiest playwrights America has produced. "Pentimento," New American Library, paperback \$1.50. "An Unfinished Woman" (written earlier), Bantam Books, paperback, \$1.95.

DANCE

"GEORGE BALANCHINE: A Biography," by Bernard Taper. An updated edition of what currently stands as the best study of this choreographic genius. Taper analyzes the man and his work, making observations about Balanchine's love affairs with his numerous wives, his dancing cats and the New York City Ballet. Collier Books, paperback, illustrated, \$4.95.

"THE DIARY OF VASLAV NIIJINSKY," edited by Romola Nijinsky. Nijinsky wrote this amazing journal when he was in his late 20s. The dancer was already deeply disturbed, and the entries chart his descent into total madness. Illustrated with photographs and a few of Nijinsky's remarkable drawings. University of California Press, \$2.45.

"SPEAK TO ME, DANCE WITH ME," by Agnes de Mille. Another autobiographical exploration by this intelligent dancer choreographer. Here she delves into areas of her past that were glossed over in "Dance to the Piper." Writing always with humor, de Mille is feisty and outspoken, qualities that make her books quite entertaining. Popular Library, paperback, \$1.50.

"ASTONISH ME: ADVENTURES IN CONTEMPORARY THEATER" and **"Up Against the Fourth Wall: Essays on Modern Theater,"** by John Lahr. Lahr (Bert's son) writes some of the best theater criticism and commentary I've ever read. Politically conscious, his sympathies are with avant-garde creations, and he manages to describe and explain new movements in theater with a synchronistic grace, interweaving the past and present. "Astonish Me," Viking Press, paperback, \$2.95. "Up Against the Fourth Wall," Grove Press Inc., paperback, \$2.95.

MIME

"MIME IN OUR TIME" is a photographic study of SF performer Robert Shields. The book is more picturesque than informative. Get The Hook Productions, paperback, \$2.95.

"THE MIME BOOK," by Claude Kipnis. An impressive introduction to miming, with numerous exercises and detailed photographs illustrating them. Harper and Row, hardcover, \$12.50.

FILM

"FOUR FABULOUS FACES," compiled by Larry Carr. A picture book on Garbo, Swanson, Crawford and Dietrich. The dust jacket says \$40, but the book is selling most places for \$15, so if you want to impress someone, here's your chance. Galahad Books, hardcover.

"WORLD OF FILM," by Richard Lawton. Lawton's a busy man. Two years ago he wrote "The Image Makers," last year he came up with "Grand Illusions" and now, this illustrated 70-year history of film. Delacroy Press, hardcover, \$19.50.

"SCENES FROM A MARRIAGE: Six Dialogues for Television," by Ingmar Bergman. The original scripts of Bergman's highly touted commentary on marriage. Bantam Books, paperback, \$1.95. ■

Dance

Irene Oppenheim

Holiday performances:

"The 'Nutcracker' is not a ballet," modern dance choreographer Alwin Nikolais once quipped, "it's a disease." But the "Nutcracker" continues to have many fans, particularly among the accountants of ballet companies who find the work a sure-fire way to make their coffers jingle merrily. For some balletomanes however, a once-in-a-lifetime "Nutcracker" is sufficient, and fortunately two local dance companies are providing worthy alternatives.

Both children and adults will find much to enjoy in the Pacific Ballet's whimsical new production of "Peter Pan." Choreographed by John Pasqualetti to a marvelous montage of Stravinsky music, this narrated dance (using the original Barrie text) is witty enough to keep over-tens awake, while remaining accessible to very young children.

The first act of "Peter Pan" winds down with an overly long exposition in Never Never Land, so bring some sweet stuffs to mollify your small friends should they become restless. Generally, however, the ballet is great fun. The costumes and sets glitter, there are anthropomorphic creatures, along with pirates, fairies, heroes and villains: in other words, all the necessities.

Ticket prices for "Peter Pan" are eminently humane, \$2 for children un-

der 12, \$4 and \$3 for adults, with a student rush. Pacific performs "Peter Pan" at various times and places through Dec. 21, in SF weekends until Dec. 7, then in Marin and Walnut Creek. In SF the group is using the Veterans' Auditorium in Civic Center, a small theater with fairly good visibility even if you're quite short.

San Francisco's Dance Spectrum once again brings us "Wintermas," the only holiday dance event created primarily for adults. The Dance Spectrum brochure describes it as a "journey from ancient ritual and tribal customs to the heights of humanity's aspiration for spiritual light."

Despite its penchant for cultural evangelism, Dance Spectrum always provides some good performances, pleasant costumes and imaginative settings at reasonable prices. Nourse Auditorium, Hayes/Franklin, weekends Dec. 20 through Dec. 31, \$2 to \$5, with student and senior discounts. Info. 824-0609.

But if your children insist on the "Nutcracker," there are three major local companies obliging.

Probably the lushest "Nutcracker" production is given by the impoverished San Francisco Ballet. They're performing the work 29 times at the SF Opera

House, Dec. 14 through Jan. 4. The prices are high, ranging from \$10 for boxes to \$3.75 for the balcony. For small children the balcony circle at \$4.75 or the Grand Tier at \$6.75 are the best buys. From the balcony, the activities on stage look like the permutations of animated toothpicks. For info. on dates and times call 421-1000.

The Oakland Ballet Company, a young, attractive and talented group

that I've consistently enjoyed seeing, performs its "Nutcracker" Dec. 18 through Dec. 22 at the Paramount Theater in Oakland. Ticket prices in Oakland range from \$6 to \$3. Info. 456-6400.

One of the advantages of the Marin Civic Ballet's "Nutcracker" is that it's cheap: all seats \$3.50. Marin Veterans' Memorial Auditorium, Dec. 21 through Dec. 23. Info. 472-3500. ■



Anne Butler (Wendy), Fred Johnson (Captain Hook), John Luschman (Peter Pan) and Peter Reed (Michael).

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Theater

Irene Oppenheim

Documents from hell

Three one-act plays by Enrique Buenaventura. The Julian Theater. Fri., Sat. and Sun. Nov. 29 through Dec. 8. Potrero Hill Neighborhood House, 953 De Haro. Fri. and Sat. Dec. 13 and 14 at Live Oak Theater in Berkeley. All performances 8 pm. Adm. \$2 donation. Info. 647-8098.

Enrique Buenaventura, the politically radical Colombian playwright, originally brought his trilogy "Documents From Hell" to San Francisco in a Spanish-language version performed here during the First International Festival of Latin American Theater in 1972. After seeing the works, the Julian Theater commissioned a translation, and the local group is currently giving Buenaventura's unusual, disturbing dramas their North American English-language premiere in a very rewarding production, by far the best thing the Julian has done in some time.

The three short pieces that make up "Documents From Hell"—"The Torturer," "The Autopsy" and "The Orgy"—don't qualify as flawless masterpieces, but they are extraordinarily compelling and agonized narratives that probe human foibles, cruelty and degradation. Buenaventura uses universal themes in Latin American contexts. He writes for and is inspired by his Colombian compatriots, who he says "are not consumers, but are consumed."

The longest and most impressive play, "The Orgy," concerns a poverty-stricken, decrepit old woman who robs the money her deaf mute son makes shining shoes to have funds for a monthly orgy. This is not a sexual event but a debauch of illusions acted out by a quartet of starving beggars whom the deranged lady hires for a peso and the promise of a meal. She dresses her "players" in tattered finery, and they proceed to reenact the meager glories of her past: a train trip, an encounter with minor royalty, a gracious dinner where there's an excess of food and drink.

The four maimed recruits attending this macabre version of "Let's Pretend" are sick and hungry, with death rattles in their chests and desperation in their voices. "Have you no feelings?" the old woman cries clutching the soup pot to keep it from her ravening cast. "No," one of the unfortunates screams back. "I have eaten my soul."

Some of the force of "The Orgy" emerges simply from the grotesque nature of its imagery: the slovenly woman, insanely dominated by memories; her grunting son; the leper-like decrepitude of the beggars and their tormented death dance. The work is obviously (but not blatantly) an allegory: the hag represents the decaying state; her minions, the famished, crippled masses. But while Buenaventura's metaphors may be given different interpretations, the dramatic mood remains one of intense hysteria, and the revulsion the play produces can be overwhelming. "The Orgy" does have a number of very funny moments, but Buenaventura's intent is not comic. Laughing at his characters is like getting amusement from the gyrations of the inmates of a prison or a madhouse.

The other two dramas are more prosaically political. "The Autopsy," a two-character work, deals with the dilemma of a doctor and his wife whose imprisoned son has been savagely murdered by the police. Having previously falsified the death certificates of other rebels to protect the authorities, the physician must now do the same for his own son or risk losing his job. The moving

vignette makes some ironic comments about the nature of duty and the tragic, wasted lives of both the couple and their dead child.

In "The Torturer," Buenaventura attempts to describe the disintegration of a police interrogator who in the process of torturing his victims has brutalized himself. Haunted by gory visions, he goes berserk and viciously kills his young wife.

Both these plays are too simplistic to be totally successful, but don't let their weaknesses keep you away. Perfect evenings of drama usually involve the safe resuscitation of approved masterpieces, while "Documents From Hell" is a dramatic exploration. The dramas are well directed by Richard Reineccius, who generally gets a good level of acting from his cast, and they have been beautifully translated by San Franciscan Maruja Cid.

The Julian Theater has been performing free for the past year. However, they recently lost their grant from the National Endowment for the Arts and are now forced to charge \$2 for the Buenaventura works. But if the price is too high, they want you to come anyway—no charge and no hassle.



PAUL CUTRIGHT/LIGHTSTOCK

Susan Burkhalter and Winston Tong in "Upon a Dying Lady."

Upon a dying lady

A theater-piece with music and puppets, from the poetry of Yeats, performed by Certain Artists at A Store of Gypsies Gallery, 1842 Union (near Octavia). Dec. 6 through Dec. 22. Fri. Sat. and Sun. 8:30 pm. Sat. late show at 10 pm. Sun. mat. 2 pm. Adm. \$2.50 at the door. Info. 285-4771.

"Upon a Dying Lady" is a delicately weird dramatic curiosity. Three actor/musicians (two singers and a piano player) attempt to illustrate seven Yeats poems using music, mime, masks and puppets. The eclectic collection of techniques doesn't mesh particularly well, but it does make "Upon a Dying Lady" wonderfully strange.

This odd, hour-long event is performed in the living room of an old flat-cum-gallery on Union Street. The audience sits at one end of the space separated from the actors by a set of doors which slide open to reveal the playing area; a lushly crowded, beautifully decorated Victorian room, dominated by a brass bed on which lies the masked form of the "dying lady." And, it is to her that the actors and Yeats pay homage.

The cast—Susan Burkhalter, Max Roberts and Winston Tong—interpret Yeats's verses by singing them to Roberts's inappropriate supper-club piano accompaniment, simultaneously manipulating Tong's exceptionally crafted puppets, which include an undulating tiger with a mournful and realistic human face, frangible dancing skeletons and a silvery slithering fish.

But while "Upon a Dying Lady" is fascinating in a gently peculiar way, it also seems out of kilter. Neither the puppets nor the music quite fit the Yeats poems, and the ultimate effect of the performance is like being caught in a dream that's composed of bizarre and disparate elements.

Pillars of the community

Henrik Ibsen, The American Conservatory Theater in repertory. Geary Theater. Adm. previews and mats. \$6.50-\$4.50. Weeknights \$7.50-\$5.50. Weekends \$8.50-\$6.50, student and senior rush \$3.50. Info. 673-6440.

Henrik Ibsen's historically remarkable drama, "Pillars of the Community," recently joined the A.C.T. repertory in a suprisingly good production. Written in 1877 and the first of Ibsen's realistic "problem" plays, "Pillars" is compromised and dated by a soupy, happy ending, but the drama remains a viable masterwork all the same.

The play concerns a successful Norwegian businessman, Karsten Bernick. Highly respected, the self-righteous Bernick has a reputation for his outstanding moral character, but it's a reputation built on a lie. Fifteen years earlier he allowed an innocent man to accept blame and exile for a crime that he committed, and now Bernick faces exposure. Since Earl Boen, who plays this hypocritical protagonist, looks something like Richard Nixon, the contemporary allusions are hard to miss.

Unfortunately, most local critics have dismissed "Pillars" as a musty, antiquated example of inferior Ibsen. Not so. "Pillars" may be creaky, but it creaks in an intriguing way, and personally I enjoyed almost every melodramatic minute. The production, directed by Alan Fletcher, generally serves the play well, although the acting should be more subtly shaded to exploit the work's implied ironies. Also, Fletcher audaciously augments Ibsen's original ending, adding a rock-throwing incident that Ibsen evidently forgot to write in.

It's too bad "Pillars" had such a poor critical reception. For I think this kind of respectful, quiet revival of a very rarely performed play is exactly what A.C.T. should do more of.

Short takes

Just a thank-you to director Douglas Johnson and his student cast, who recently presented a short two-week-end revival of Jean Anouilh's "The Rehearsal" at the Zellerbach Playhouse in Berkeley. It's a wonderful play that should be done far more often, and Johnson directs with intelligent imagination, managing to get exceptional performances from many of his young players. Particularly fine was the performance of John Warren Tyson, who splendidly played a drunken, self-destructive character whom Anouilh drolly calls "Hero."

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Pauline Kael, The New Yorker

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Lacombe, Lucien

Directed by Louis Malle, at the Surf Theater, Irving/46th Ave., through mid-December.

"Those who do not remember the past are condemned to relive it." That is the apostrophe to Louis Malle's "Lacombe, Lucien," his first film since "Murmur of the Heart" in 1971. Malle's choice of this maxim from George Santayana, a Spanish-American philosopher appreciated only by Europeans and certain Harvard graduates, fittingly summarizes the lesson even non-Gallic audiences can learn from this examination of the German occupation of France.

The hero's inverted name—a sample of bureaucratic parlance—is an early clue to Malle's intention: to portray the fate of those who, wanting to rise above their station, are snagged in the spokes of government and squashed to death in the process.

Lucien is introduced as a lowly peasant boy working in a rest home, rinsing bedpans and mopping floors, during the last few months of the Vichy regime. His father is a POW and his mother the mistress of a farm-owner. Disgusted with his menial existence and aware he can't go home again, Lucien quits his job and applies to the French underground. The local maquis leader, Lucien's former teacher, rejects him because of his youth. Frustrated, Lucien mopes about until one night he's fortuitously introduced to the town Gestapo headquarters. Dazzled by the faded splendor of his surroundings, tempted by suddenly cordial wenches and plied with liquor by the inquiring Gestapo, Lucien inadvertently denounces the schoolmaster.

The next morning, when the teacher is brought in for questioning, Lucien realizes his mistake, but it's too late. He is already implicated. Lucien quickly discards all regrets when he experiences the authority provided by joining the Police Allemande. Having found the key

to advancement, he does not relinquish it, but uses all the power inherent in his position to humiliate those of higher social status.

In the course of duty, Lucien is introduced to Albert Horn, a Jewish tailor hiding out in town with his family, and, predictably, he falls in love with Horn's daughter. He seduces the girl (named France—a bit of obvious symbolism) bullies the family into accepting him and moves into their cramped apartment. Malle uses this situation to explore the character of this coarse upstart, who is alternately resentful and affectionate toward the cultured Horns.

To say that Malle's analysis of Lucien is disturbing is to understate the case; the movie provokes a visceral reaction, a prolonged agony of embarrassment. We are affected most strongly by Lucien's inexperience, his innocence, which makes all his acts seem like the banter of a child at play—drinking warm champagne, bragging about the number of men he's killed (his very innocence makes us suspect these are empty boasts).

Malle places Lucien in a society rent by warring interpretations of patriotism and morality, one faction urging collaboration with the German ally while the other pledges eternal enmity to the Nazi tyrant. The forces at play in this period are crystallized in a scene where someone dares to criticize the policies of the Vichy regime. In answer, a Gestapo henchman—a political zealot and consequently the most bloodthirsty of the lot—points to a picture of Marshal Petain, the hero of WW I and Vichy leader, exclaiming, "Are you more French than him?"

Lucien is unprepared, by either training or inclination, to deal with complicated questions of morality. He is an emotional and not an intellectual creature, brought up in the countryside, where life of all kinds—

human life included—is expendable and of little value. To expect independent thinking from him is like expecting it from the chickens he so coolly beheads with well-aimed blows. We are continually touched seeing him try to comprehend, almost through physical effort, the ethical considerations of his work with the Gestapo. He's never shown smiling, gaining some gaiety only toward the conclusion, when he returns to the farm.

Malle's success in this sad tale is due mostly to his brilliant lead, Pierre Blaise, a genuine French farm boy making his acting debut. He knows how to display a peasant mask, the face of a boy torn by so many conflicting emotions that he chooses to express none. Holger Lowenadler also gives a marvelous performance as Horn, the tailor, who understands Lucien's confusion and who, in spite of Lucien's crimes, confesses, "I can't really arrive at despising you."

The most famous French jazzman of all time, Django Reinhardt, provides the soundtrack, which complements to perfection the picture's mixed tone of mirth and woe. Tonino delli Colli's photography captures the intensity of the Bearn region of France, its bright outlines and blazing skies, the wistful diffuse radiance of woods and streams, as well as the harsh glare of naked lightbulbs in torture halls.

In this love story, laced with class struggle and political controversy, Malle offers us a superlative example of the way society shapes and then destroys its own progeny. It is a scathing attack on French society in particular and all political systems in general. For Lucien's plight takes place every day in the ghettos of this country—the names change and the implements vary, but the problem always remains. With Malle, as with life, there are never any clear-cut answers. ■

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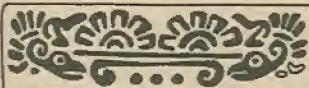
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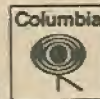
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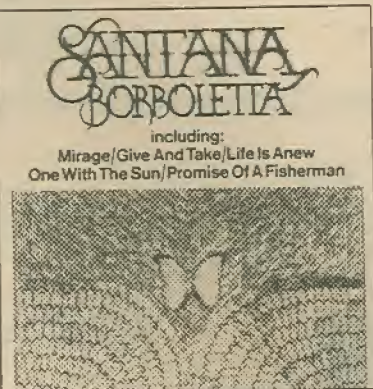
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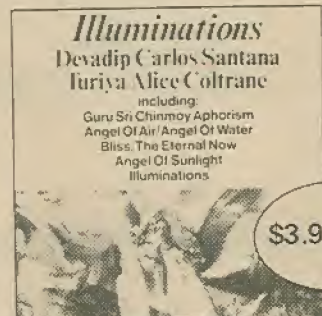
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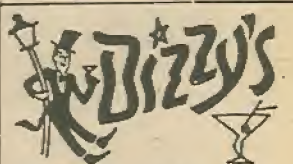
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EVENTS

NOVEMBER 28 THROUGH DECEMBER 15

By Nancy Dunn

HOLIDAY FARE

Chanukah party, Dec. 8, 4:30-7:30 pm, latkes, entertainment and prizes, Temple Beth Abraham social hall, 327 MacArthur Blvd., Oakl., 535-1013 for reservations, \$2.50/\$1 children.

Hillel Foundation Chanukah party, Dec. 13, 7 pm, 333-4922.

Chanukah Celebration with arts and crafts, drama, folk dancing and song, Dec. 8, 2 pm; a torch run culminating in the traditional candle lighting ceremony, 4:45 pm, SF Jewish Community Center, 3200 California, 346-6040.

Oakland Symphony Christmas concerts: Handel's Messiah with the Oakland Symphony Chorus, Dec. 14, 8:30 pm, and Dec. 15, 2:30 pm, Paramount Theatre of the Arts, 2025 Broadway, Oakl., 465-6400, \$5.50-\$1.50.

Handel's Messiah performed by the Oratorio Choir, Dec. 6, 8 pm, Golden Gate Baptist Theological Seminary, Strawberry Point, Mill Valley, 388-8080, free.

American Colonial Christmas music performed by the Berkeley Chamber Singers, Dec. 7-8, 3 pm, Little Theatre of the Legion of Honor, Lincoln Park, 558-3598, donation.

SF Conservatory of Music instrumental ensemble plays holiday program, Dec. 14-15, 3 pm, Little Theatre of the Legion of Honor, Lincoln Park, 558-3598, donation.

Hungarian folk songs and a quartet dancing to Gregorian Chants highlight Holy Names College holiday offering, Dec. 12, 8 pm, also works by Bach, Kodaly, Beethoven, Britten and Pfausch, in the college chapel, 3500 Mountain Blvd., Oakl., 436-1340, free.

Music and Wine presented by SF Chamber Music Society, Dec. 9, 8:30 pm, program includes music of Ives, Michael Corrette, Frank Martin, Oliver Messiaen, and the world premiere of Lou Harrison's Suite for Violin and Gamelan, Lone Mountain College Chapel, 2800 Turk, 397-0717, \$4/\$1.50 student rush (wine served during intermission).

"Santa Claus's Beard," presented by SF Children's Opera Association, Dec. 15, 2:30 pm, Roosevelt Aud., 460 Arguello nr. Geary, 386-9622, \$2.50-\$3.

Holiday Organ concerts by Ludwig B. Altman and Newton Pashley, Sat. and Sun. through Dec. 4 pm, in the Little Theatre of the Legion of Honor, Lincoln Park, 558-3598 free.

Messiah (by guess who) presented by Musical Arts Chamber Chorus and Contra Costa Symphony, Dec. 13, 8 pm, First Unitarian Church, 1 Lawson Rd., Kensington; Dec. 14, 8 pm, Trinity Methodist Church, Dana/Durant, Berk., 233-1466, \$2.

Holiday Blues, an experimental talk by personal growth facilitator Eric Meller, Dec. 12, 4 pm, 1746 Francisco, Berk., 849-2187, \$1.

In Depth Messiah, lectures, demonstrations and performances of Handel's well-known work, Dec. 6, 7-10 pm, and Dec. 7, 9 am-5 pm, Unitarian Fellowship Church, 1924 Cedar, Berk., under the auspices of UC Extension, \$25/40 for persons who want academic credit through extension, call 861-6833 (SF) or 642-4141 (Berk.) for details.

Toymaking Festival, Nov. 30-Dec. 1, 1-4 pm, bins of art supplies and superjunk on hand, University Art Museum, 2625 Durant, Berk., 642-1412, 25¢.

Liberated vaudeville with Les Nickelettes in celebration of "a traditionally plastic Christmas," Dec. 13-14, 8:30 pm, Intersection, 756 Union, 397-6061, \$2.

Children's Christmas Pageant, 1700 costumed young people salute the season, Dec. 14, 8 pm, Dec. 15, 2 pm, Oakland Municipal

Aud., 10 Tenth St., Oakl., 273-3186, \$1-\$2.

"The Christmas Star," 22nd season for the holiday sky show, Morrison Planetarium, Nov. 29-through the holiday season. Wed.-Thurs., 8 pm, Sat.-Sun., and Christmas week, 3:30 pm and 8 pm, California Academy of Arts and Sciences, GG Park, 221-5100, \$1/50¢ under 18.

Holiday Happenings on film for young people, Dec. 5, 12 and 19, 7:30 pm, Berkeley Public Library, Shattuck/Kittredge, Young People's Room, 3rd floor, 664-6784.

Puppet Show with Lewis Mahlmann, Children's Fairyland puppeteer, Dec. 11, 3:30 pm, Berkeley Public Library, Young Peoples' Rm., 3rd floor, Shattuck/Kittredge, 644-6784.

Story Hour, Dec. 14, 11 am Berkeley Public Library, Young Peoples' Rm., 3rd floor, Shattuck/Kittredge 644-6784.

Craft Program, for children, Dec. 6, 3:30 pm, Claremont Branch Library, Benvenue/Ashby, 644-6880.

Free Messiah, Berkeley Community Chorus and Orchestra, Dec. 15, 4 pm, Berkeley Community Theatre, Grove/Allston.

Messiah Sing Along, Dec. 16, 7:30 pm, Flint Center, De Anza College, Cupertino, scores available for purchase the night of the Sing, free.

Berkeley Promenade Orchestra commemorates Christmas and the 125th anniversary of the founding of Grace Cathedral, with Handel's Messiah, Dec. 5, 8 pm, Grace Cathedral, Taylor/California, also Dec. 7, 8 pm, Berkeley Trinity Methodist Church, 2320 Dana, Berk., 642-2561, \$2.50.

"Star of the Magi," Dec. 12-23, 4 and 8 pm, Minolta Planetarium, De Anza College, Cupertino, 948-8590 ext. 525, \$1.50/\$1 srs., students/75¢ children.

"The Miracle Star," Dec. 6, 13, 7:30 and 9 pm, Foothill College Planetarium, Los Altos Hills, 948-8590 ext. 525, \$1/75¢ srs., students/50¢ children.

"Noche de Reyes," planetarium Christmas show in Spanish, Dec. 14, 2:30 pm, Dec. 15, 7:30 pm, Foothill College Planetarium, Los Altos Hills, for special showing for groups of 20 or more, call 948-8590 ext. 381.

Chorale for Christmas, Dec. 6, 8 pm, De Anza Chorale and Vintage singers, sacred and secular music including Bach's "Mass in F Major," Flint Center, on the campus, Cupertino, 257-9555, \$1.50/\$1 srs., students.

Concert and decorating contest, Dec. 6, 8:15 pm, Foothill Chorale Fanfares and Madrigals, after the music, join in the annual Christmas tree decorating contest, Foothill Campus Center, Los Altos Hills, 948-4444, \$1.50/\$1 srs., students.

Mantric Sun Mountain Band with Ajari Warwick celebrates the season Dec. 11, 8 pm, music, chanting and conversation, Metaphysical Center, 420 Sutter, 781-0732, free.

Folk Art for the holidays, from Africa, Mexico, Central America, Southeast Asia and the US, through Dec. 23, 2721 Hyde, 775-7609, Tues.-Sat., noon-5 pm.

Santa's Workshop in Children's Fairyland, Dec. 7-8, 14-15 and 21-24, 1-4 pm, crafts for making gifts and decorations, Grand Ave./Park Terrace, 452-2259.

Caroling on Lake Meritt, sail out in the Merritt Queen, Dec. 14-23, groups of 20-30, 6-9 pm, families and individuals, 8:15 pm, to reserve a berth for your group call 444-3807.

Tree Turn-on, lighting ceremony and concert, Dec. 2, 7 pm, in Ghirardelli Square, SF Community Chorus sings excerpts from the Messiah, selections by Poulenc,

Hassler and others, North Point/Hyde, 775-5500.

"Laserium," laser light show pulsating to Corelli's Christmas Concerto Grosso, Billy Preston's "Space Race" and others, Fri., 7:30, 9 and 10:30 pm; Sat., 4:45, 7:30, 9 and 10:30 pm; Sun., 4:45 and 9:30 pm, Morrison Planetarium, GG Park, 221-5100, \$2 □

MOVIES

Avenue Photoplay: "Sunrise" and Robert Benchley short, "Crime Control," Nov. 29; "Bittersweet" with Jeanette MacDonald and Nelson Eddy, and "Tugboat Annie," Dec. 6; "Yankee Clipper" and Hitchcock's "The Lady Vanishes," Dec. 13; Mighty Wurlitzer pipe organ concert 8 pm, films, 8:30 pm, 2650 San Bruno Ave., 468-2636, \$2.

Canyon Cinema: East Coast Avant Garde Series: Barry Gerson, west coast premiere, Dec. 5; Overlooked Gems of the Ann Arbor Film Festival (Part 1), Dec. 12, including "Moon's Pool" by Gunvor Nelson, Virginia Giritilian's "Cumulus Mimbus" and "Ozone Burgers to Go" by Chris Frayne, both nights 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514, \$1.50/\$1 members.

Films of Jean Renoir: "Elena et les Hommes," Nov. 27, 12:30 pm; "Le Dejeuner sur l'Herbe," Dec. 2, 7:30 pm; "Le Caporel Epingle," Dec. 4, 12:30 pm; "La Direction d'Acteur par Jean Renoir" and Truffaut's "Mississippi Mermaid," Dec. 9, 7:30 pm, McKenna Theatre, School of Creative Arts, SF State, 1600 Holloway; plus "Le Testament du Dr. Cordelier," Dec. 10, 7:30 pm, MacLenn Hall, USF, 2345 Golden Gate, 469-1629, \$1 eve./others free.

"The Garden of the Finzi Continis," 7 and 11 pm, and "Claire's Knee," 9 pm, Dec. 7, Wheeler Aud., UC Berk., 642-7477, \$2.50/\$2 UC students.

Gateway: "Camille" with Greta Garbo, and "Naughty Marietta" with Jeanette MacDonald and Nelson Eddy, through Dec. 3; two with Bogart, Dec. 4-10, "The Maltese Falcon" and "Dark Passage," 215 Jackson/Battery, 421-3353, \$2.50/\$2 with discount card (\$1 good for one year).

"Gertrude Stein: When This You See Remember Me," Dec. 3, 8 pm, SF Jewish Community Center, 3200 California, 346-6040, \$2/\$1.50 members, students.

Intersection: Films of the Psychedelic Sixties, with Wavy Gravy

live from the Hog Farm, 8:30 pm, films include "The Hog Farm Mobile Home Movie," 9:30 pm, "Permutations" by John Whitney, Laurel and Hardy in "Country Hospital" and more of the same, Dec. 1, shorts, 7 and 10:15 pm, \$1.25; Laurel and Hardy Bash, Dec. 8, with live show featuring "Freaky" Ralph, Jeff Ross, Leilia the Snake, 8:30 pm, "Saps at Sea," 9:10 pm, four shorts including "Music Box" and rare behind the scenes footage, 7 and 10 pm, \$1.25; Experimental Classics, Dec. 15, Cocteau's "Blood of a Poet," 8:45 pm, Eisenstein's "Potemkin," 7 and 9:40 pm, shorts including "Un Chien Andalou" and "Hasher's Delirium," oldest known cartoon, 8 pm, 756 Union, 397-6061, \$1.

"I Vitelloni," Fellini's look at the "fatted calves," Dec. 12, 8 pm, SF Jewish Community Center, 3200 California, 346-6040, \$2/\$1.50 members, students.

"Lacombe, Lucien," Louis Malle's tale of a young French peasant who drifts into the Gestapo in Vichy, France, near the end of the war, through Dec., Surf Theatre, Irving/46th Ave., 664-6300, \$2/ matinees \$1.50, Sat., Wed.

"La Dolce Vita," Dec. 5, 8 pm, SF Jewish Community Center, 3200 California, 346-6040, \$2/\$1.50 members, students.

"Long Day's Journey Into Night," O'Neill's tragedy on film with Katharine Hepburn and Jason Robards, Dec. 1, 7:30 pm, Periwinkle Art Gallery, 1227 Danmann Rd., Pedro Point, Pacifica, 359-5230, \$1.50 donation.

Marx Brothers "Night at the Opera," Dec. 5, 7 and 9:30 pm, with WC Fields' "The Barbershop," 155 Dwinelle Hall, UC Berk., 642-2561, \$1.25.

Masters of the Modern Film: two by Fellini, "Nights of Cabiria," Dec. 5; "La Dolce Vita," Dec. 12, both 10:30 pm, Laney College Forum, 10th and Fallon, Oakl., 834-5740, free.

Midnight Movies: The Dirty Old Man Film Festival, Nov. 30, nine films of erotic interest, including "An Affair to Remember," "Twist," "A Quickie" and "Betty Boop's Kerchoo," midnight at the Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

Pacific Film Archive: Cinema of Contemplation, Dec. 1, "French Can Can," 4:30 and 8:10 pm, "End of Summer," 6:15 and 9:50 pm; Living on the Edge: Sexuality in Films by Women, Dec. 3, 7:30 and 9:30 pm, including "Self-Health" and "Nun Sequitor," Cinema of Contemplation, Dec. 4, "Diary of a Country Priest," 7:30 pm and "The Man Who Shot Liberty Valence," 9:35 pm; in Wheeler

Aud., Dec. 4, "Solaris," 8 pm; Cinema of Contemplation, Dec. 5, "The Man Who Shot Liberty Valence," 7:30 pm, "Diary of a Country Priest," 9:40 pm; Raoul Walsh at Warner Brothers, Dec. 6, "The Roaring Twenties," 7 and 10:40 pm, "Manpower," 8:55 pm; "King Kong" plus Flash Gordon short, Dec. 7, 2 pm and midnight; Dec. 8, 2 pm; Two Trash Masterpieces, Dec. 7, "Beyond the Valley of the Dolls," 8 and 11:30 pm, "The Rock God: The World's Greatest Sinner," 6:30 and 10 pm; Cinema of Contemplation, Dec. 8, "Les Bonnes Femmes" 4:30 and 8:30 pm, "The Soft Skin," 6:20 and 10:20 pm; Tribute to Vittorio de Sica, Dec. 9, "The Bicycle Thief," 7:30 and 9:30 pm; "The Other," Dec. 10, 7:30 and 9:40 pm; Cinema of Contemplation, Dec. 11, "La Region Centrale," 7:30 pm; in Wheeler Aud., Dec. 11, two by Yazuka including "The Wolves," 7:30 pm; "Broken Treaty at Battle Mountain," Dec. 12, 7, 8:30 and 10 pm; Raoul Walsh at Warner Brothers, Dec. 13, "High Sierra," 7 and 10:45 pm, "White Heat," 8:45 pm; "The Strong Man," by Frank Capra plus "Flash Gordon Conquers the Universe, part two" and "The Haunted House," Dec. 14-15, 2 pm; "A Doll's House," Dec. 14, 4:30, 7:30 and 9:30 pm; "The Moment of Truth," Dec. 15, 4:30, 7:30 and 9:30 pm, University Art Museum, 2625 Durant, Berk., 642-1412, single films, \$1.50/\$1 UC students, PFA members/75¢ before 6 pm/50¢ each additional film.

"Pat and Mike," Hepburn/Tracy classic presented as a benefit of the Women's Skills Center, Dec. 6, 9 pm and Dec. 8, 7:30 pm, 51 Waller, \$1/50.

"Remember the Night," comedy with Barbara Stanwyck as a jewel thief, and Noel Coward in his first screen role as "The Scoundrel," Dec. 6, 7 pm, 155 Dwinelle Hall, UC Berk., 642-7477, \$2/\$1.50 UC students.

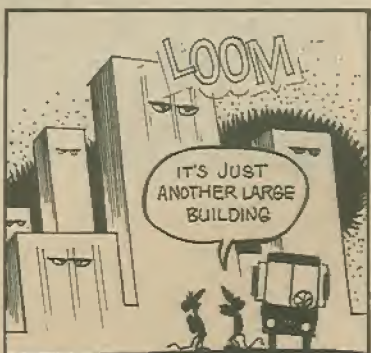
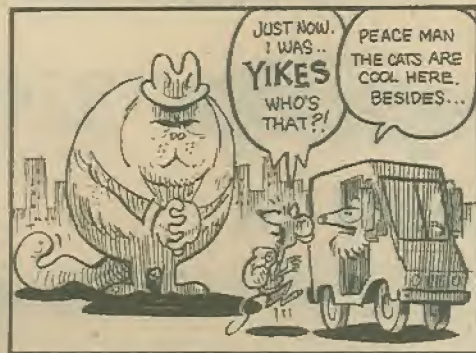
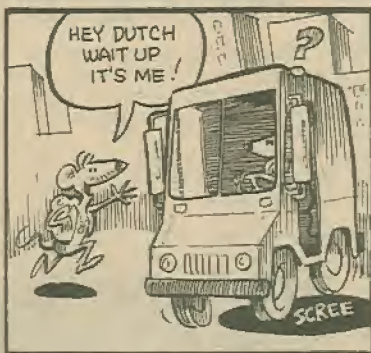
SF Museum of Art: "Fury," Dec. 1, 2 pm; Satyajit Ray's "Charulata," Dec. 3, 7:30 pm; Society for Encouragement of Contemporary Art film award winners, Dec. 13, 7:30 pm, first public showing "Gertrude Stein: When This You See Remember Me," Dec. 15, 2 pm; Films from Apalshop, Dec. 17, 7:30 pm, films of community life and political struggle in Appalachia, Van Ness/McAllister, 863-8800, \$1.50/\$1 members, srs., under 16, Sun. afternoons \$1/75¢.

"Thunder Rock," Robert Ardrey's statement on the rise of fascism, and "The Green Man," Alastair Sim as the inveterate assassin, Dec. 5, 7 pm, Student Center, Bldg. R,

Continued on next page

DUTCH FLAT

COUSIN BERNIE COMES TO THE BIG CHEESE



Continued from previous page

12500 Campus Dr. Oakl.,
531-4911 ext. 227, free.

"Umbrellas of Cherbourg," Jacques Demy's award winning film, Nov. 30-Dec. 1, 2 pm, Legion of Honor, Lincoln Park, 558-3598, donation.

United Prisoners' Union Film Series: "Cool Hand Luke," with Paul Newman and George Kennedy, Dec. 6, 8 pm, St. Marks Church, 2314 Bancroft, Berk.; Dec. 7, 8 pm,

Bethany Church, 1268
Sanchez, \$2.

"War Comes to America," Dec. 6, 7 pm, Stanford Linear Accelerator Center, 2575 Sand Hill Rd., Menlo Park, sponsored by Canada College, 364-1212, ext. 236, \$1/50¢ students.

Who Dunit? film series final program, Dec. 13, 8 pm and Dec. 14, 2:30 pm, "The Bank Dick," with W.C. Fields plus Laurel and Hardy in "Big Business," Oakland Museum Theatre, 10th/Fallon, Oakl., 273-3401, \$1.50/\$1 members, students. □

Poco and PFM, Dec. 6-7; Climax Blues Band and Aerosmith, Dec. 8; Clover, Rowan Brothers and Nielsen-Pearson, Dec. 10, Dicky Betts, Dec. 13-14, all 8 pm, \$6/\$5 advance except Tues. night, \$2.50/\$2 advance, for tickets call 788-2828/835-3849.

African Music and Dance Ensemble presents "Living Museum of Traditional African Music and Dance," Nov. 30-Dec. 1, 3 pm, Hearst Court in the de Young Museum, GG Park, 558-2887, by donation.

All-night Javanese wayang kulit (shadow play) with gamelan orchestra, Nov. 30, 8 pm, Center for World Music, 2640 College Ave., Berk., 548-7777, \$3/\$2.50 students, members/\$1.50 children.

Israeli folk music performed by Esther Skloot, plus Jean Sedlander on flute with Debussy's Syrinx, and pianist Martha Ideler, Nov. 30, 1:30 pm, Marin Childrens School, 10 Old Mill Rd., Mill Valley, 388-2510, free.

"L'Histoire du Soldat" by Stravinsky performed by New Port Costa Players, Dec. 1, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, 841-5580, donation.

1750 Arch Street: An Evening of French Vocal and Piano Selections with baritone Theodore Weis and pianist Charles Lee, Dec. 1: "Emigre," spontaneous sound/movement process with Beth Anderson and Margaret Fisher, Dec. 5: Neoclassic and piano rags, Dec. 6, music of Milhaud, Stravinsky, Hindemith and Scott Joplin; Ives/Schoenberg, Dec. 7, performed by

mezzo-soprano Marilyn Coles, violinist Ron Erickson, pianists Nathan Schwartz and Chris Salochs; pianist Marilyn Bruser, Dec. 8, program includes Chopin's "Three Mazurkas" and Ravel's "Trois Miroirs," music of Beth Anderson, Dec. 12, including "The Messiah Is Come" and "Goodbye Bridget Bardot or Hello Charlotte Moorman;" Ives/Schoenberg, Dec. 13, Ives's 2nd and 4th Violin Sonatas, Schoenberg's Five Pieces for Piano and 2nd String Quartet; music of Walter Piston, Dec. 14, performed by violinist Ron Erickson, pianist Aileen Kyle James and others; 17th and 18th century French music for harpsichord, Dec. 15, harpsichordist Margaret Fabrizio; KPFA Benefit, Music of Steven Elliot, plus Baroque Jazz, all 8:30 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

SF Chamber Orchestra: Dec. 1, 8 pm, Vivaldi's Concerto Grosso, Op. 3, No. 11, Mozart's Concerto for Bassoon in B flat and others, Hillel Foundation Aud., 2736 Bancroft, Berk.; Dec. 13, 12:10 pm, Vivaldi's Concerto for Two Trumpets and Concerto Grosso, Respighi's Ancient Airs Suite Three and Manfredin's Concerto for Two Trumpets, One Embardcardo Center Lobby, both free.

Oakland Symphony, Ravel's Mother Goose Suite, Stravinsky's Rite of Spring and Scharwenka's Piano Concerto featuring pianist Earl Wild, Dec. 3-5, 8:30 pm, Paramount Theatre of the Arts, 2025 Broadway, Oakl. 465-6400, only \$6.50 tickets left, student

rush \$1.50, 30 minutes before performance.

Dave Alexander, Dec. 4, 8 pm, The Exploratorium, 3601 Lyon/Bay, 563-7337, 25¢.

Symphonic Wind Ensemble of UC Berkeley campus, Dec. 4, 8 pm, program includes Jonathan Kramer's Variations for Band, Hertz Hall, UC Berk., 642-2561, \$1/50¢ students.

Darryl Denning, classical guitarist, Dec. 5, noon, Steninger Gym, Millberry Union, UCSF, 500 Parnassus/3rd Ave., 666-2019, free.

East Bay Chamber Orchestra, Dec. 5, 8:30 pm, Berkeley Fellowship of Unitarians, 1924 Cedar/Bonita, Berk.; Dec. 6, 8:30 pm, Main Gallery of Richmond Art Center, Civic Center Rd./Barrett, Richmond, 234-5624, donation, \$2.50/\$1.50 srs., students.

Cosmic Mass, Dec. 6, celebrating "all religions, the Prophets and the planes of being," presented by the Sufi Order, two performances 7 and 9:30 pm, Pauley Ballroom, UC Berk., 845-0783, \$2.50/\$2 advance.

Rec Russel Dance Company, Dec. 6, 8:30 pm, San Rafael High School, 185 Mission Ave., San Rafael, 849-1197, \$3/\$2.50 students.

Dominican Chamber Orchestra presents a free concert, Dec. 6, 8 pm, program includes Beethoven Piano Concerto No. 4 in G Major and Mendelssohn's Symphony No. 3, Angelico Hall, Dominican College, San Rafael, 457-4440.

Couperin Consort, Dec. 6, 7:30 pm,

MUSIC - DANCE

"The Medium," Gian-Carlo Menotti's opera presented by Mill Valley Center for the Performing Arts, Nov. 29, Dec. 5-6, 12-13, 19-20, and 27, 8:30 pm, 267 Buena Vista Ave., Mill Valley, 332-9100, Fri., \$3.50/\$2 srs., students; Thurs., \$3/\$1.50.

"Peter Pan," presented by Pacific Ballet, Nov. 29-30 and Dec. 5-7, 8 pm and Nov. 23, 30 and Dec. 7, 2 pm, Veterans' Aud., Van Ness/McAllister, 861-4920; Dec. 12-14, 9 pm, and Dec. 14, 2 pm, Marin Veterans' Aud., Civic Center, San Rafael, 472-3500, all performances \$3/\$4/\$2 under 12.

Candlelight Chamber Series with the SF Conservatory players: "Even More Outrageously Romantic Music," including "Themes from Fairyland" and Twelve Pieces for Four Hands by Schumann, Nov. 29; "A Stravinsky Sandwich," Stravinsky's Pastorale, Bartok's Violin Duos, Foret's Songs and Villa-Lobos Quintet, Dec. 6, both 10 pm, Old First Church, Van Ness/Sacramento, \$1 donation.

Winterland: Herbie Hancock, Nov. 30; Fleetwood Mac, Eric Burdon Band and Triumvirat, Dec. 1; Stoneground, Booker T. and Dave Alexander, Dec. 5; Dave Mason,

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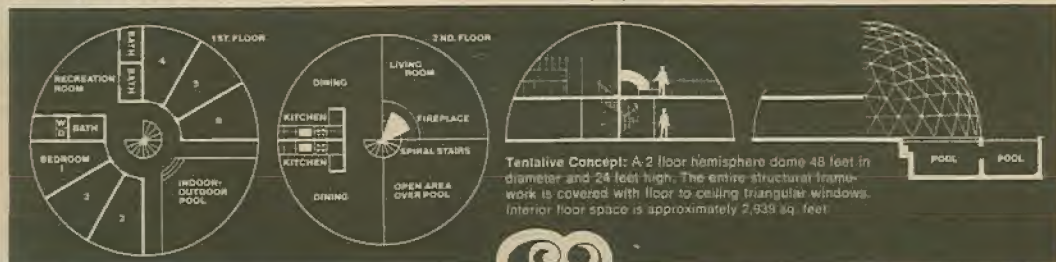
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Lurie Rm., Main Library, Civic Center, free.

Berkeley Women's Music Collective, special concert Dec. 7, 8:30 pm, to raise money to replace equipment stolen in November, also a surprise guest performer, Women's Skills Center upstairs, 53 Waller, ticket info, 431-1414, \$2.

Loggins and Messina, Dec. 7, 6 and 9 pm, Berkeley Community Theatre, Grove/Allston, Berk., \$4.50-\$6.50, 788-2828 or 835-3849.

Donovan, Dec. 8, 8 pm, Berkeley Community Theatre, Grove/Allston, Berk., \$4.50-\$6.50, 788-2828 or 835-3849.

Winter concert by Holy Names College Symphony, Dec. 8, 7:30 pm, Festival Overture by Shostakovich, Mozart's Jupiter Symphony, excerpts from Berlioz's Romeo and Juliet and others, Tobin Hall, 3500 Mountain Blvd., Oakl., 436-1340, \$2.50/\$1 students.

Zvi Zeitlin, violinist, and pianist Barry Snyder perform Beethoven's Sonata in G major, Stravinsky's Divertimento from "The Fairy's Kiss" and others, Dec. 8, 8 pm, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50 student.

Bluegrass fiddle workshop, Dec. 9, 8 pm, Amazing Grace Music, 111 Redhill Ave., San Anselmo, 456-0414, donation.

20th Century French music for piano and flute performed by Elizabeth Collins and Jeanette Nissley, Dec. 9, 7:30 pm, works by Ibert, Martinu, Caplet and others, Lurie Rm., Main Library, Civic Center, 558-3191, free.

Classical guitar duets of Sor, Debussy, Granados and Scarlatti performed by Gareth Loy and Jim Colgan, Dec. 10, 8 pm, West Portal Library, 190 Lenox, 566-4584, free.

Brahms Horn Trio, from SF Conservatory of Music, Dec. 11, 8 pm, The Exploratorium, 3601 Lyon/Bay, 563-7337, 25¢.

Cello Sonatas by Beethoven performed by cellist Nicholas Anderson and keyboard artist Edwin E. Flath, Dec. 7, Berkeley Piano Club, 2724 Haste, Berk.; Dec. 13, First Congregational Church, Lewis/Embarcadero, Palo Alto, both 8 pm, \$2 at the door.

French and German harpsichord music of 17th and 18th centuries, Dec. 14, 8:30 pm, performed by Mathew Bakulich, Unitarian Fellowship Hall, Cedar/Bonita, Berk., 282-3981, \$2.50/\$1.50.

THEATER

ACT: Ibsen's "Pillars of the Community," Nov. 29, Dec. 3 and 5, 8:30 pm, and Dec. 7, 2:30 pm; "Horatio," Ron Whyte's life and hard times of Horatio Alger Jr., Nov. 30, Dec. 4 and 13 at 8:30 pm; Edmond Rostand's "Cyrano de Bergerac," Nov. 30 and Dec. 4, 2:30 pm, and Dec. 7 and 9, 8:30 pm; Shakespeare's "King Richard III," Dec. 10 and 14, 8:30 pm, "Jumpers," by Tom Stoppard, dissection of the marriage of a pop singer and a philosopher, Dec. 11-12, 8:30 pm, and Dec. 14, 2:30 pm, Geary Theatre, 450 Geary, 673-6480, \$4-\$8.50/\$3.50 student rush and senior matinee, available after noon the day of the performance.

"A Children's Hour... or So," presented by Pyramus and Thisby Company, Dec. 7, 14 and 21, 11 am, Live Oak Theatre, Shattuck/Berryman, Berk., 841-5580, \$1.50/\$1 children.

"Cymbeline" by Shakespeare, with original music, presented by Birnam Wood, Nov. 29-30 and Dec. 6-7, 8 pm, Eureka Theatre (under

Trinity Methodist Church) 16th/Market, 731-2608, \$2.

"Documents from Hell." English language premiere of Colombian playwright Enrique Buenaventura's three-play package, "The Torturer," "The Autopsy" and "The Orgy," presented by the Julian Theatre, Fri.-Sun. through Dec. 8, 8 pm, Potrero Hill Neighborhood House, 953 De Haro/22nd St., 647-8093/647-8555, \$1.

"Ever Since Felix Moved to New Zealand," original comedy about the life of a Vietnam veteran, with music from the repertoire of the Red Star Singers, presented by the National Sidewalk Theatre, Dec. 6-7, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 841-5580/849-4120, by donation.

"Holiday for Humbugs," presented by improvisational experts, The Wing, Fri.-Sat., 8:30 and 11 pm through Dec. 28, Savoy-Tivoli, 1438 Grant/Union, 673-6510, \$3/\$2 students.

Improvisation, Inc. totally improvised theatre based on audience

suggestion, every Fri.-Sat., 8:30 pm, 149 Powell, 397-5534, \$3/\$2.

"L'Histoire du Soldat," Stravinsky's original 1918 version presented by New Beginnings, along with Robert Hughes's "Anagnorisis," Nov. 29-30 and Dec. 1, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, 841-5580/849-4120, by donation.

"Play of Robin and Marjon," by Adam de la Halle, presented by The New World Consort, Dec. 1, 4:30 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$2.

"Murder in the Cathedral," by T.S. Eliot, Dec. 7 and 14, 8 pm, Fellowship Church, 2041 Larkin/Broadway, 776-4910, \$2.50/\$2 students.

"Romeo and Juliet," presented by SF Pub Theatre, Fri.-Sun. 8 pm through Dec. 22, Opera Variety Theatre, 3944 Balboa, 752-4360 or 566-8805 one hour before performance, \$3.50-\$4.50/\$2.50 srs., students.

"Stalag 17," WW II comedy presented by SF Poverty Theatre under the direction of Phillip Pruneau, Fri.-Sat., 8:30 pm through Dec. 28, SF Poverty Studio Theatre, 2940 16th St., 626-0343/861-9015, \$3.

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Continued from previous page

"Threadbare," three intimates break out of their life trap and begin anew, Dec. 5-7, 8 pm; Dec. 8, 8 pm (special benefit for Inez Garcia); free performance with video experiment, Dec. 8, 2:15 pm, Wabe Theatre, Lone Mountain College, 2800 Turk., 752-7000 ext. 237, \$2

"Tiger at the Gates," by Jean Giraudoux, Nov. 29-30, 8:15 pm and Dec. 1, 7:30 pm, Cal State Hayward Theatre, Hayward, 881-3261, \$2/\$1 students/50¢ students at Hayward.

"To Be Young Gifted and Black," by Lorraine Hansberry, Fri.-Sat. 8:30 pm, Sun. 2:30 pm, through Dec. 22, Oakland Ensemble Theatre, 660 13th St., Oakl., 832-8030, \$3.50/\$2.50 srs., students/\$1.50 children

"The Tooth of the Crime," by Sam Shepard dealing with style, the reality of illusion, Nov. 29-30 and Dec. 1, 8 pm, Ye Rose and Thistle, California/Polk, 474-6968, \$2.50.

"Broadway," vintage comedy-melodrama of Broadway at the height of prohibition, Dec. 6-7, 11-12 13-14, 8 pm, Diablo Valley College Viking Playhouse, Pleasant Hill, 687-4445, \$1.50/\$1 students.

"The Caretaker," Pinter's play presented by Mill Valley Center for the Performing Arts, Fri. through Dec. 20, 8:30 pm, 267 Buena Vista Ave., Mill Valley, 332-9100 (SF), \$3.50/\$2 students, srs.

"Beach Blanket Babylon," raving, rollicking musical revue, through Dec. 31, Wed., Thurs., Sun., 9:30 pm, and Fri.-Sat., 9:30 and midnight, Olympus, 901 Columbus, 885-2970, \$3.

"The Great Chinese-American Expose," reader's theatre interpretation of Chinese-American identity, The Kaan Players, Dec. 5, 7 pm, Chinatown Library, 1135 Powell, 989-6770, free. □

CLUBS SAN FRANCISCO

Boarding House: The Commitree, through Dec. 1; Roy Buchanan, Dec. 3-5; Maria Muldaur, Dec. 12-15, 960 Bush, 441-4333.

Full Moon Coffeehouse for women: Berkeley Women's Music Collective, Nov. 29, 8:30 and 10 pm; Joanie Becker, Nov. 30, 9 pm; Evelyn Eaton, Dec. 5, 8:30 pm; Pam and Peggy of Bebe K'Roche, Dec. 6, 9 pm; women's history slide show, Dec. 7, 7:30 and 9:30 pm; Sagittarius party, Dec. 8, 7 pm, with Juanita Oribello, 9 pm; Lois Ann Thomas, Dec. 11, 8:30 pm; Selby, Dec. 12, 8:30 pm, 4416 18th St./Eureka, 864-9274.

Great American Music Hall: Merl Saunders and Jerry Garcia, Nov. 29, 7 pm; Howard Roberts, Dec. 1, 9 pm; Glenn Yarbrough and the Limelighters, Dec. 7-9, 859 O'Farrell, 885-0750.

Keystone Korner, George Benson New Quintet, through Dec. 1; Ron Carter Quartet, with Roland Hanna, Frank Wess and Ben Riley, Dec. 3-8; Freddie Hubbard, Dec. 10-15 and 17-22, 750 Vallejo, 781-0697.

Mooney's Irish Pub: The Water Brothers, Nov. 27, Dec. 4 and 11; Skunk Cabbage, Nov. 28, Dec. 5 and 12; Steamin' Freeman, Nov. 29-30, Dec. 6-7, 13-14, 1525 Grant, 982-4330.

EAST BAY

Bishop's Coffeehouse: Music for women, Rebecca and Cheryl Jones, Nov. 29; open mike, Dec. 6; Berkeley Women's Music Collective, Dec. 13, plus Lois Ann Thomas, Dec. 7, 1437 Harrison, Oakl., 444-9805.

Freight and Salvage: Phantoms of the Opry, Nov. 29; Arkansas Sheiks, Nov. 30; Marty Somberg, Muggles and the Equal Opportunity String Band, Dec. 3; Yazoo, Dec. 5; David Rea, Dec. 6; Celtic Tradition, Dec. 7; Selby, Dec. 11; Terry Garthwaite and Friends, Dec. 12; Lawrence Hammond and the Whiplash Band, Dec. 13-14, 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Stoneground, Nov. 29; Butch Whacks and the Glass Packs, Nov. 30; Jerry Garcia and Merl Saunders, Dec. 6-7; Booker T., Dec. 13-14, 2119 University, 844-9903.

New Orleans House: Salsa de Berkeley, Nov. 29, Dec. 14; Mussel-white Blues Band, Dec. 6-7, Backroad, Dec. 13, 1505 San Pablo, Berk., 525-2221.

NORTH-SOUTH

Bach Dancing and Dynamite Society: Scratch Ensemble, Dec. 1, 4:30 pm; John Handy with Strings, Dec. 8, 4:30 pm, Pete Douglas Beach House, Miramar, 726-4143, \$3.

Lion's Share: Sons of Champlin, Nov. 29-30; Fat Tuesday, every Tues. six bands, no cover, 60 Redhill Ave., San Anselmo, 454-9856. ■

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Guardian classifieds

PERSONALS

COUPLES: Desire full open friendship with young educated liberal couples? Dislike commercial hypes, violence, ostentation, jealousy? Extend; Communicate with us. P.Fox and G. Allen, 1143 Hollywood Ave. Oakland 94602.

Destination: Canada. I'm thinking about getting out of here, moving to a more isolated region where I can get a teaching job. On this trip I only want to scout around with camping gear, if feasible. No communal trips. Just looking for interested individuals who want to come along. Carol 523-9323.

Woman companion wanted for skiing weekends in the Sierras. Cross-country or downhill. Can teach a novice. PO Box 4672, SF 94101.

Would ANY woman like to be artificially inseminated by someone who is too pooped to paddle but has good looks; tall, and a pedigree of 8 illustrious generations in America, beginning with a grand revolutionary war cavalier landed gent and top plutocrat—in original DAR and then in who was who? Like an adoption. Contact John B. Cambron, 427 Spruce St. San Francisco Ca. 94118

Want to meet others to talk about celibacy as lifestyle. 431-1108. Box 1224, SF 94101.

I give sensual therapy. Smile, relax, and enjoy. Phone Lenore after 5 pm 771-0756. SF.

DISTINGAY

Discreet Gay Introductions. The alternative to bars, etc. For personal interview, call Robin, Mon-Sat 11-4. 777-1045, 681 Market, SF. Suite 976.

Give me a lift? to New York, Philly, Hockessin, Del., or in between. Would-be intrepid hitchhiker on Guardian staff wishes to assuage fears of friends and kin, want to leave Dec. 5 or 6, call Nancy 626-2116 or 861-9600 (leave message).

Free lance salesman looking for woman in her thirties who would be interested in room, board, and \$250 a month. Send name, phone number to Larry Walker, I.M.C. PO Box 2293 San Francisco 94126.

Longhaired mellow couple sought by long-hair bearded dude, gay, somewhat bi-sexual. Call together, 285-6667.

I'm a permanent seller at the Alameda Flea Market—I'll sell your crafts, antiques or general funk on consignment. Mike: 826-6584

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Your semi-nude, or nude photo portrait. \$10 for 8x10. Copies \$3 each. Or give gift certificate. Phamus Photographer 285-1138

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Lively single lady, 32, seeks own room in group living situation with mature responsible fun adults in San Francisco near transportation, warm friendly. Claire, 525-8886.

Share VW or Comer Camper Europe, 1975. We'll buy, you sell or vice-versa. Use separately. Open to ideas. 824-3156.

Male in 20's desires young beautiful female friend to enjoy simple natural living. 663-3419, 191 Echo Valley Rd., Salinas, Ca.

When money is worthless, how do we trade? With what is most valuable: ourselves. Photowriter needs winning Jewish woman under 30 to help turn creation into money. Show me business and I'll show you beauty and share the profits. No alcohol, tobacco or food freaks. Write Guardian Box no. 2000, 1070 Bryant, SF. 94103.

Experienced amateur masseur seeks on-going freemassage group or woman to exchange massages. I'm 27 and attractive. This is not a sexual come-on. Write: M2235 32nd Ave. SF 94116.

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Give yourself a gift—and your friends too! Sign up for the Guardian volunteer team which begins December 2nd! Work for few or many hours and earn one year's subscription every four hours! Open Saturday too! Call Cheri, 861-9600.

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Give your friends a \$100 worth of LAUGHS for only \$3.50! See "FART BOOK" ad in Book Column.

Masseur seeks woman to trade massage with—I have a massage table, so we could use your place or mine. Michael: 826-6584

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I am a "STRATEGQ" freak. If you share my enthusiasm for this fascinating board game, please call Jim at 334-9313.

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Return to the land or have place where you can if the economy falls apart. Join our Farm Cooperative for \$5,000 (\$1,000 down) and farm your own two acres. Start your farm and enjoy our beautiful retreat lake. Only 1 hour from SF. Rt. 1, Box 5, Byron CA 94512. 634-1200.

GROUPS: IDEAL RETREAT SITE for sale, 25 mile view in all directions. Magic Indian Land. 20 acres of private ranch with "seekers" as neighbors. 2 1/2 hours from SF. Owner 841-6500.

LOOKING FOR COMMUNITY?
2 1/2 hours north of SF is a co-op of dropped out professionals who own 5-20 acres each of a spectacular levitated ranch. Best 5s and 10s now available for as little as \$100/month. Owner 841-6500.

RENTALS

3100' LIVE-STUDIO, perfect/ceramics, 220 v., skylights, 13 1/2 ft. includes utilities/insurance, lease starts January, downtown San Francisco 543-0202.

Artists and Musicians want to live in the country? On ranch, separate places and cabins in canyon on ocean Call Sunny 707-964-2885.

SUBLETS

Christmas vacation/sublet. Noe St. flat. 2 bedroom, big garden, flexible on time, money. 863-4611 evenings Cinda or Chris.

Sublet five room furnished, cozy Victorian flat on Nob Hill. Dec. 1 to April 1, 75. To employed, responsible single or couple. Extras, references. Rent \$225. Jim 474-7055.

SHARE RENTALS WANTED

I would like to rent some space in the Burlingame area where I can set up my darkroom equipment, and share it with other photographers. 342-9867.

SHARE RENTALS

Seeking: Financially responsible 25-35 yrs. female person to share large outer Mission, 4 bedroom palace with three nice people into plants, psychology and living honestly with each other, sharing the joys and responsibilities of our singles alternative household. 1/4 rent-\$75. 239-9227.

Every Sunday through December 15, 238 San Jose, SF, 7:30 pm. Do-it-yourself rap. Purpose: creating one (or more) shared-living groups. For more information: days, Joe 922-7181; evenings, Rudy 673-2670, ext. 414; weekends, Jaclyn 346-5054.

Want third person to share large three-bedroom flat with small yard. Upper Market, \$100 per month. Call 626-7548.

Share house near Berkeley with couple and child. Private three rooms \$100. Tom or Tince 658-3983 or 982-2474.

Libra male, 29, seeks woman to share his apt. Own furnished bedroom \$90 + utilities. Call 928-7036.

Straight employed male, 25, seeks living space, SF. Up to \$75.00 Andy 626-8058, keep trying.

3 feminists want one woman to share house—fireplace, backyard. Professionals or grad students, mid to late 20's preferred. \$85/month. 665-8852.

Woman to share house with same. Own room in friendly house in North Berkeley. Over 21 please. Must like pets. \$115 plus util. 527-4710.

Roommate wanted to share 2-bedroom flat in Noe Valley. \$125 plus deposits. 285-9276.

Wanted: neat, responsible, together, spiritually and socially committed female to be love and roommate, to share two bedroom flat, garage, and extras. Quiet neighborhood. 343-5044, keep trying. Neil.

Commune of men, women, and child seeking woman and children to join our family. Spacious house, large yard. Call 864-9181.

Artists and musicians want to live in the country on ranch? Separate places and cabins in canyon on ocean. Call Sunny (707) 964-2885.

Sharing my home with a mellow woman (not into any heavy trips) is a fantasy I've had for a few months now. I'm male, 32, Libra, not particularly macho, and have a warm apt. in Noe Valley with small extra bedroom to rent out. The place is furnished except for the room to be rented. Am not interested in a transient situation or someone into a 9-5 gig cause I'm not! Pets okay. Michael. 826-6584.

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Brass Rubbings, English 15th century Unique, \$5 to \$50. Make large, beautiful wall-hangings. 647-6583 or 986-7395.

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Ideal for jewelry, clothing, hats. Breast of pheasant, hackle, duck, chicken. All colors 8 1/2" by 11" bag of assorted feathers. \$5.00 (add 50¢ for mailing), Sonni 973 Market St., SF Ca. 94103. Phone 392-2217.

Small stash of turquoise. Selling out! 282-3791.

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70 wpm
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Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 567-4366, anytime.

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Full production art service and 35mm photography. Gary 530-7059 (Oakland.)

Sensual therapy with attractive woman. Smile, laugh, talk, and relax. Lenora. 771-0756 after 5 p.m.

Francis Ford Coppola has a neon ceiling. How about you? \$199 and up. Also consider neon Christmas displays, neon store window displays, signs, repairs. Neon Art. 673-2974. Free estimates.

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Deeply relaxing-vitalizing from Indian, Ayurvedic Science of Longevity. Call Michael 652-9633. (non-sexual)

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For a professional massage given as an exchange of caring feelings by a European Masseuse. 332-9432.

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your brochures, newsletters, flyers by Guardian ad artist, \$7.50/hour. Anna @ 648-5174 or 861-8033.

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Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

MASSAGE
Shiatsu Swedish. Special discounts. Emily 956-7527
Tues., Thurs., Fri., Sat.
11:30 am - Early Evening

MASSAGE. Reasonable, 2 yrs. experience. Milo 863-2842. Best time to call 8 am-noon. An excellent massage. Nonsexual.

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Seeking new training? Don't waste money. Find out if you're fitted for it first. Free Personal Efficiency Course every Tuesday, 7:30 pm. Scientology Golden Gate, 1807 Union St., SF., 567-0450

C.B. SALES SERVICE
KS COMMUNICATIONS Two Way Radio Systems for highway emergency's installed from \$79.95—10% discount on all nationally advertised radio's and accessories to Bay Guardian Readers! Now thru Christmas! 922-8572.

HOME FURNISHINGS

REDWOOD BURL tables and clocks
Large selection. Finished and unfinished. Retail/wholesale. Humbolt Burl Works. 537-4839.

New square oak dining room table with two leaves, also two cane back chairs, \$120 or offer, Before 3 pm. 824-1032.

For sale: extra firm, extra long, single mattress and box spring, like new \$80. Cheri, 861-9600.



GREAT XMAS GIFT
See our ad in "Books" column.

COUNTRY ACREAGE

I can find what you want in Northern California from a tiny little lot to 530 majestic acres. . .

GRASS VALLEY

End of the road seclusion on 10 acres, access to small private lake: \$7,900, super terms. . .

SONORA

7.5 acres: power, road access, superb views, swell place for garden and cabin. There is no limit to what your imagination can do with this unique property. . .

NEVADA CITY

17.5 very private acres with good access; has two springs enhanced by part year creek, many trees and open areas. Partially developed with good potential for split. Mineral rights included. \$32,400. Can be purchased with prepaid interest, good terms and owner financing. . .

NEAR LASSEN NATIONAL PARK

530 acres Super-Duper ranch: call for 16 fabulous features and outrageous price. . .

For More Information On Above Properties & Others Not Listed, CALL SHELLEY, OWNER-AGENT, 527-0351.

WOODWORKS custom cabinet shop
Good work-good prices. Free estimates. 40-A Gough, SF 863-0740. Telephone hours 11-3:30 p.m.

SAN FRANCISCO WATERBED FACTORY

"WE HAVE IT ALL"

3 floors of Victorian, Spanish, Mediterranean styles and more! Starting at \$139. All accessories available. Or trade your old waterbed for one of ours. Satisfaction guaranteed.

5036 Geary 752-2900

WANT TO SAVE SPACE? USE JAPANESE FOLD-UP BEDDING
Folding beds-mats-quilts-cushions—Comfortable, light-weight, portable—Order early for Xmas!
922-8572

RUGS, BELGIAN & ORIENTALS
All sizes and materials. Also broadloom remnants, oval and round rugs. 888 Valencia between 19th and 20th Sts. 285-8743, SF.

FOAM FURNITURE SALE

Japanese futan (folding bed) \$48.95. Up to 50% off on foam furniture. Removable/washable covers. Also 4" double mattress, \$25.95. Shredded foam ***49¢ a pound.

THE FRIENDLY FOAM SHOP
584-4150 1443 Ocean Ave.

MEDITATION CUSHIONS/MATS
Yoga, sleeping, alternative furnishings. Fine quality materials, workmanship. Alaya Stitchery, Zen Center, 300 Page St., Room 3, SF 94102. 863-0249

GARAGE SALES

Garage sale, 12/7, 9-5. It's worth the trip to 167 Bismark, Daly City for furniture, x-mas gifts, give aways and generally good junk.

MISCELLANEOUS FOR SALE

FOR SALE: GREAT TV BUYS
Black/White TV. . . \$35.
Color TV. . . \$85.
TV WAREHOUSE
3818 East 14th St.
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HARDWOOD SELLOUT 875 cases of rare exotic and domestic hardwoods at \$6.25 a case. Exotic boards for stereos, cabinets, furniture, hardwood burls, slabs, blocks for carving, tables, clocks. Also hardwood table tops and clocks. 531-9421.

CACTUS-SUCCULENTS
Hundreds to choose from. Largest selection in the Bay Area.
RED DESERT
1412 Clement/15th, 668-8120
Tues.-Sat 12-6 pm

HOT SPRINGS REDWOOD TUB, six ft. diameter, \$300. For a good therapeutic soaking. Disassembled for transportation. Numbered parts. 673-2974.

BRAND NEW SKIS!
Red Star Kneissels, Soloman bindings, 195 cms, \$160/offer. 681-5911.

CHURCH STREET Serendipity Shop.
Used books, records, jewelry, etc. Tuesday-Saturday 240 Church, San Francisco.

FIREWOOD seasoned, split, hard wood. Delivery available. Competitive prices. 531-0552, Call now!

I sold my Tyrolean werewolf hide through the Guardian Want Ads. . . You can too . . .

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Polished solid brass \$92, or black steel, \$70. With plug, ready to go. Parts old phones. 648-4800 early am and weekends; or 334-6000 for sure N. CABITO'S OLD TELEPHONES

Mexican Wool Rugs, 6'x9'. Unusual designs in natural or bright colors. Great gift, \$45. Call 525-3826.

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Dry Slabs, Tables, and Clocks
Finished/Unfinished—Retail/Wholesale

SF Supply Mark Anthony
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HARDWOODS,
HUNDREDS OF EXOTIC
hardwood boards, cubes, 4"x4" beams at unheard of low prices! 300 cases @ 35¢/lb. of ebony, rosewood, bubinga, mahogany, walnut, oak, teak, maple. Giant teak, walnut, redwood burls and slabs, regardless of size not over \$60. Junglewood also. Weekday eves and Sat. and Sun. 531-9421.

BROKEN WINDOW? I come out & fix your window for the price of the glass + \$5 labor. No job too big or too small. All types: plate, wood, aluminum, crystal, etc.
822-7640

Also a little carpentry & painting, used sashes, windows and casement doors.

MUSIC

For sale: Martin D-18, superb condition, \$550. 586-0932, evenings and weekends!

Ceramic drums. Dumbeks, Tibalís. Well made. Sound great \$20. Betsy, 731 Jones St. Berkeley 654-0383.

SINGER looking for other(s) to jam, work with. Esp. harmony/improv/back-up. Katie 841-6221/ 841-6500.

DULCIMERS, BALALAİKAS, harps. Sansas, Kits and Fin. Free catalog. 8665 W. 13th Ave., "B", Denver, Colorado 80215.

For sale: Piano, old upright. Excellent performance and appearance. \$100. Call 397-5492.

PIANO TUNING AND REPAIR
652-6789

MUSICIANS SWITCHBOARD
Contact service for active musicians, rehearsal studios, management, gigs repairs and customizing, graphic design and printing, photography, copyrighting information plus other referrals. Phone 626-6853 in SF M-F, 10-6, Sat. 12-5.

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PIANO LESSONS

By experienced teacher. Specializing in beginners, adults, and children of all ages. Intermediate levels also. SF Conservatory graduate. 567-8036.

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Folk songs, show tunes, art songs. Ruth Unger 626-9122

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Individualized instruction in Piano, Voice and Drama. All levels. Experienced & professional. 848-2185

Private piano and group pre-piano, reasonable rates, will travel, SF Conservatory teacher. 752-4128.

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All styles. Elementary, electric bass and theory, Bob the "smiling professional" 564-4806.

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Learn how at the SAN FRANCISCO SCHOOL OF FOLK MUSIC. Banjo, Guitar, mandolin, and fiddle. 931-6116.

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I offer a casual approach, expeditious printing, and flexible prices

QUALITY, INEXPENSIVE PHOTOGRAPHY
Portraits, couples, ads, sepia-toning, acting-modeling portfolios, groups, artwork, hot-items, recopying, sensitive nudes. 431-3236.

524 & 5254 film processed locally. Negatives, slides, and prints. INPAC Photo, 1925 Grove, Berkeley, 848-4841.

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We have photographers to handle any photo need you may have. Jacks and Jills of All Trades. 648-1984.

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Beginning and Intermediate. Sophia 441-7016.

Tutoring in painting and drawing. Skilled encouragement of your creative potential. 285-6576.

Art tutor, qualified. Teaches drawing crafts, painting for children. Your home or mine. Daytime hours: 863-7648.

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Learn the SECRETS of WRITING & SELLING COMEDY from a PROFESSIONAL

This unique course will ORGANIZE your creative energy. It will MULTIPLY your output of funny ideas TIMES TEN and train you to get them down on paper in a PROFESSIONAL PERFORMABLE & SALEABLE FORM!

All this in EIGHT EXCITING SESSIONS! (1 session per week) It's FUN! It's EASY!

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Class STARTS Nov. 27th
ONLY 4 OPENINGS LEFT
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Classic and steel. Also lutes. Individual instruction. 848-2910.

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Fall classes. Fifth child-centered year for ages 3-10. Call 849-3385

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Learn German, French, Italian, Spanish or Russian with experienced private instructors in their homes. 989-4110.

Body Movement, Creative Dance and Theatre. Classes to begin October 1st. Luanna Reid, M.A. Dance Therapy. 665-7598

LISTEN!
A new approach to teaching drums. Drummer with Steve Miller Band. All styles: Jazz, Rock, Avant-Garde. Call 665-9417.

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Jungian-Oriented Learning Center
Individualized tutoring and educational counselling for children with learning problems.
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Mondays, 6:30-9:30 pm. 465 Geary St., Studio "B." Thursdays 1-3 pm, Artist's Embassy, 70 Oak St. \$32 per 8 classes.
861-8157

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Private, group and intensive courses. Experienced teacher, flexible schedule. 824-1524.

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Group or personalized instructions/tutoring in languages, English, Math, Massage, Auto & cycle repairs, etc. Jacks & Jills of All Trades. 648-1984 anytime.

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130 Church St. San Francisco 626-1777
Classes in weaving, spinning Navajo weaving-spinning, macrame, basketry, batik, natural dyeing, tapestry, knitting, crocheting, etc. Looms, spinning wheels, and accessories, craft supplies, and tons of yarn.

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Private, group, intensive courses. Call 824-1524, evenings.

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I am a rabbi and a psychotherapist. For an appointment, Call 681-4055.

PRIMAL-based, feeling therapy; 3-week intensive. Non-sexist, non-racist. Call Ruth, 454-6258, 454-5871.

Sexual counseling / Male and Female. Surrogates available — your home or mine. Michael — 826-6584. Evenings.

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Individual and Couples Counseling
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Interested in expanding your awareness? But don't know what game is right for you?
Call 332-4550

My name is Aylee. I work with individuals, couples, and families. I can be reached at 681-4055.

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Polarity massage, Breath-Reichian therapy, psychic healing. Indv. appts/sliding fees. Polarity training and women's body work. Group beginning January 14th. Katie Marks, MSW 841-6221/841-6500.

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Psychiatric Social Worker
Specializing Problems of Adults
in Mid passage
By appt only Phone 885-9824

CHEER UP! See FART BOOK ad in "books" column.

BODY WORK/MOVEMENT
With Nina Winter. A gentle way for getting back in touch with our bodies. Weds 6-7:30 pm. Call for information: 771-2976. SF

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Individual, marital and family psychotherapy. Experienced licensed non-medical clinicians. Fees adjusted according to income. By appointment.
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Videotape feedback. Weekend workshops:

Betsy Belote, Ph.D.
Gayle Wheeler, Ph.D.
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If interested in the PRIMAL experience, call Ruth, 454-6258. 5 years experience.

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Contact and free the flow of life energy. Individual counselling and High Energy groups. Sheila Henry, MA. 924-3495, evenings.

Jungian, Reichian, Humanist
EXPLORATIONS IN GROWTH
Individualized Approaches
Individuals, groups, workshops.
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JUGGLER'S WORKSHOP 334-9313

ACTING WORKSHOP
No experience necessary. Advanced techniques for stage, screen, and TV. Off-Off Bway approach. For information call 776-2745.

8-track professional recording. Demo-tapes/masters. \$10 per hour. Blossom Studios. 1360 Howard, SF.
864-8413

Learn to WRITE & SELL COMEDY MATERIAL from a PRO. Call 333-3337.

JUGGLING LESSONS
\$15 as long as you want. Call 469-2479.

FREE OF CHARGE
Theatrical workshop forming in Marin. For information call 457-6266 ask for Jill, 10-5 pm.

GROUPS

GESTALT GROWTH GROUPS
Ongoing groups in San Rafael Mon. eves & Thurs afternoons, lead by Ken Kelzer, MSW, professional Gestalt therapist. Work on dreams, life crises, feelings & the body. Call Ken 454-8311.

PRIMAL GROWTH GROUP
3 week individual intensive in rural West Marin. Sliding scale. 669-1070. See free introductory film.

Small intensive Gestalt group. Additional emphasis on body. Tuesday 7:30-9:30. Berkeley, \$12 a month. J. Early 848-4447.

I seek to establish a weekly FREE massage group for singles—in SF. Call 826-6584 for info any day till 8 pm. Michael.

UNITARIAN-UNIVERSALIST GAY CAUCUS welcomes interested persons. For information write U.U. Gay Caucus, 1187 Franklin St, San Francisco, Ca. 94109.

BODY/SELF ESTEEM FOR WOMEN

(WITH VIDEO FEEDBACK)
An ongoing group designed to explore our internal and external concept of female beauty and femininity and its relation to our body/self esteem; to clarify and perceive how the rest of the world sees us versus who we really are; and, to work towards the development of positive self-regard. Beginning October 23rd, \$35 per month.
Wednesdays 7 - 9 pm 824-6436
San Francisco 94110
Betsy Belote, Ph.D.
Esther Warsinski, M.A.

ARE YOU DEPRESSED?
Need help with the problems of middle age? Marital, health, aging parents, communication with children? Ongoing group led by mature Licensed Clinical Social Workers. Call Counseling Center For Adults 752-6032. Also provide counseling on individual basis.

KEEP ABORTION LEGAL
Is launching a campaign to stop conservative anti-abortion lobbies. Meetings, research, education committees forming. Call 863-1909.

YOGA WORKSHOP
Morning, afternoon, two-hour hatha classes. Sunny, carpeted studio. Diane Neuman. 1806 Union. 567-2752.

LIFESTYLES

HELP!

with Bay Guardian office staff. Volunteer 5 hours and earn a year's subscription (or as Christmas presents for your friends). Call Cheri, 861-9600.

BICYCLES

We repair any bicycles at people's rates - 648-1984. Jack and Jills of All Trades.

LARGE SELECTION OF BIKES
For children and adults. Over 100 models to choose from.
SPOKE AND WHEEL
2078 San Pablo Ave.
Berkeley 848-2119

SPECIAL NOTICES

Large REWARD for 3 reel feature film lost 11/7/74. No questions. 841-4881.

In order for the Goodman Building to survive... the Goodman group needs \$6,000. immediately. If you can help keep the services going and help defray any of this amount, please contact the Goodman Group 1117 Geary Blvd. SF 94104

If the city won't do for you any more, but you still seek community, join the 100 households who are creating a humane, eco-sensitive, car-free town in forested hills of Oregon. Write to: THE COMMUNITY ASSOCIATION, 704-A Whiteacre Ave., Cottage Grove, Oregon 94724.

GREGORIAN CHANT
Ancient service of Compline, Sundays, 9 pm Bancroft and Ellsworth, Berk. Information: 525-8012.

DAYTIME VOLUNTEERS NEEDED AT THE EXPLORATORIUM, San Francisco's museum of perception in art and science, to work with children and at Information Desk. For information call 563-7337.

JACKIE, San Francisco's foster home recruitment organization is looking for couples to provide homes and become involved with children. For general information about foster parenting, call JACKIE, 752-4142 or 752-4143.

WOMEN

SISTERS MAGAZINE
Your Lesbian Monthly. \$5/year. Daughters of Bilitis, 1005 Market, No. 402, SF 94103.

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THE Guardian Flea Market

By Merrill Shindler

CONDOMINIUMS ON MERCURY?

Is life on Earth getting you down? Maybe the time is right to get a fresh start on another world. The Astronomical Society of the Pacific is offering for "sale" select land areas on the planet Mercury. Huge parcels of virgin territory are up for grabs at bargain prices. For a mere \$10 you can get a legal quitclaim deed to 14,000 acres of land millions of miles from the nearest freeway, McDonald's or neighbor. For \$25 you receive a 56,000-acre homesite (with crater) and \$50 will buy you a ranch/estate of 126,000 acres and a spectacular crater.

All purchasers receive a detailed photograph of their plot (taken by Mariner 10 during its historic flyby), a deed and the knowledge that they're contributing to a good cause—all money

collected goes to supporting the society's nonprofit educational activities.

Unfortunately the society looks to be encouraging wildfire development; its prospectus notes that "a limited number of selected industrial sites, airport locations, recreational parks and other development areas are available to interested corporations and individuals. Prices range from \$250 to \$1500 depending on size, location, and availability of resources. The low tax base, liberal zoning laws, and a pollution-free environment make these sites most desirable. . . ." Ah well, there goes the neighborhood.

Information is available from Mercury Development Office, Astronomical Society of the Pacific, 75 Southgate Ave., Daly City, Ca. 94105.

O Tempura! O Mores!

There is a mannered delicacy, a sense of sculpted tea gardens and haiku poetry, that makes Japanese food pleasing to all the senses. The form of Japanese cuisine developed through many centuries of isolation from the outside world. Building upon a basic diet of rice, fish, fruit and vegetables, ceremony and style became central, and an elaborate etiquette developed, lasting even through the brutal days of the Samurai warriors.

When outside cultures intruded into Japan they served to add raw ingredients to Japanese cooking which were transmogrified and improved into an art form: thus the Chinese brought soy beans which were turned into tofu (soybean curd), miso (fermented bean paste) and shoyu (soy sauce). The Portuguese introduced shrimp dipped in batter, then deep-fried (served on holy days—in Latin tempora), which the Japanese turned into tempura adding vegetables and a wok to the process.

Japanese food, when prepared well, is simple in conception and pleasing to the eye—the salad is the Japanese masterpiece, with vegetables delicately cut into rose-

ates, small flowers made of carrots and radishes, and colorful pieces of raw fish (sashimi), tuna and bass stuffed with horseradish and rolled in vinegared rice. Too often, sadly, the food is not only poorly prepared and brutally Americanized, but also dearly expensive. Benihana and its ilk will set you back a week's salary for the pleasure of watching a chef/actor fling pieces of beef about at your table. Not bad tasting, but you can't eat a performance.

Japantown, much like Chinatown, offers too many restaurants filled with Japanese eating a McDonald's version of their native food. Saying that a Japanese restaurant must be good because it's filled with Japanese is like saying that an American restaurant must be good if it's filled with Americans. Howard Johnson settled that argument forever. There is one restaurant in Japantown which stands out because of high quality, simple decor and rock-bottom prices. Otafuku Tei, 1737 Buchanan, is a medium-sized room and counter, served with incredible calm by two constantly overworked waitresses. Even when the restaurant

is packed to capacity, they almost always remember to serve Asahi beer in an Asahi glass, Kirin in a Kirin glass and Sapporo in a Sapporo glass.

Besides serving the standard tempura (\$2.65 and better even than the remarkable tempura at Yumiko's Tempura House on Clement), Sashimi (\$2.50) and sukiyaki (\$2.80 for a vast portion), Otafuku has some very filling and tasty dishes at low prices. Try, for instance, the donburi dishes, rice bowls which can be topped with tamago (\$1.65, chopped fishcakes, bamboo shoots and Japanese mushrooms in an omelet) or oyako (\$1.75, sliced chicken and chopped vegetables in an omelet). Or consider the Udon (wheat) or soba (barley) noodles in broth with tsukimi (\$1.35, raw egg and seaweed), okame (\$1.45, raw egg with fishcakes) or niku (\$1.60, choice of beef, chicken or pork).

Almost all dishes are served with soybean soup, pickled vegetables, rice and green tea. For dessert there's fruit mitsunome (55¢, fruit and isinglass—seaweed gelatin). Japanese beer is 75¢, Ozeki sake is \$1.20. Open daily 11 am-2 pm, 5-10 pm. 931-1588.

Aye, mate, there's more to San Francisco's waterfront than Alioto's No. 9, walkaway frozen shrimp cocktails and palookas in white slip-ons and burgundy double-knits. This here's a port town, awash with a history of swashbucklers and the Barbary Coast and wee-hour shanghais. Not much remains of the rollicking days when SF was the Bohemia of the West, but there are islands of revelry in this sea of sameness, some of them struggling to stay above water and resist the onslaught of progress.

Take the Eagle Cafe at the corner of Jefferson and Powell across from the Balclutha. The Eagle was built in 1911 as a waiting room for passengers about to board the little Cappy Rick schooners run by the McCormick Steamship Co. In 1928 it opened as a cafe and today is run by the children of Lou Andreotti, the original owner. Evo Andreotti, his cousin Dan and their wives Josephine and Albina, open the Eagle at 5 or so in the morning so that longshoremen can get a warm meal and a drink before going down into the holds of the docking steamships and freighters. As the day progresses the Eagle fills with writers, thinkers, longshoremen, teamsters and SF historians, all enjoying a 35¢ schooner of Falstaff or a brandy under the watchful gaze of the eight-point buck over the bar. Food is served until 2 pm and, aside from the breakfasts, tends toward the beanery dreadful. The spaghetti is overcooked with a watery sauce, and the roast beef sandwich (80¢), served on mushy air bread, tastelessly combines gristle and fat. Catsup is supplied for taste. The daily pea soup (50¢) almost passes but is just too mission meal thin.

But don't get us wrong, we love the Eagle—we even had a surprise birthday party there this year. It's a great place for breakfast after a hard night at the printer's: ham and eggs go for \$1.50, bacon and eggs \$1.45 and hot cakes 80¢, all served with

On the Waterfront



Brown paperbagging away an afternoon at the Mission Rock Resort.

white toast and prepacked jellies. The Eagle looks like a New Yorker cartoon, surrounded with construction, redevelopment and modernism. It has been endangered for many years, with greedy developers eyeing its location as a great spot for either a motel (just what we need, another Holiday Inn) or a grandiose Victorian Village—a highly perverse plan to bring back the good old days by tearing down everything left from them. The Eagle is on a 30-day lease as it has been for the last 40 or so years, and there is a petition inside the cafe calling for its preservation, which has been signed by, among many others, an entire class of Chinese schoolchildren. As the banner on the wall proclaims: "Save the Eagle—The last of an endangered species!"

Not all the waterfront eateries offer ambience that you can't eat—one in particular, Red's Java House, raises greasy spoon scoff to the level of, if not haute cuisine, at least edible food. Located almost under the Bay Bridge (to catch the view you look up) next to Pier 30, Red's isn't much bigger than a confessional but is far

more inviting. Crackling with warmth during lunchtime, burgers and hot dogs go whizzing over the counter with all the alacrity of a McDonald's, only these are made by people not machines, and blessedly they taste . . . just great. The basic burger on a bun (with onion, mustard and pickle slices) is 55¢, the cheeseburger 60¢, the hot dog (on a French roll) 45¢ and from there the variations grow logarithmically. For instance, a double dog is 65¢, a dog and a beer 80¢, a double burger and beer \$1.15, and a double cheeseburger and beer \$1.25, a double cheese dog 75¢ and a double dog and beer \$1. Their redoubtable chili and beans go for 55¢ and the house beer is Pabst Blue Ribbon (45¢), which everybody in the place seems to be drinking.

On the other side of the Ferry Building from Red's you'll find a weekday bar and beanery which undergoes an amazing transformation on weekends. At Pier 23 on Friday and Saturday night and Sunday afternoon some of the best Dixieland jazz in the City is cooked up by a most unlikely looking fivesome.

Led by Jack Schafer on trumpet and vocals (Jack is rumored to have played with Harry James, and just before playing the theme to "Young Man with a Horn" he introduced himself as "an old man with a hernia"), the band consists of Devon Hawkins on piano, Jerry Michaels on clarinet and sax, with Wilbur Carlson looking very relaxed on drums and Nell Tanner singing some heartstring-wrenching blues. The band holds sway from 9 pm to 2 am Fri. and Sat. and leads an open jam Sun. from 4 to 9 pm. During the evening the kitchen closes except for serving the house specialty, the Pier Buoy sandwich, a super-tasty poor-boy variation with baked ham, cheese and Italian salami baked onto French bread (\$1.35).

On the eastern edge of the waterfront, out in China Basin, the beanery that was Pier 54 has metamorphosed into a sort of Polk-Street-by-the-Sea. Dramatically situated, with a breathtaking view of the Best Way Draying Co. and the East Bay, Pier 54 serves dinner from 6 to 9:45 pm, seven days a week, with reserva-

tions strongly recommended. Under the watchful gaze of dear, dead Norma Jean, you can eat jumbo prawns sauteed in marsala (\$6.50); broiled Northwest King Salmon steak (\$5.48), served with tarragon lemon butter (which the menu thoughtfully points out as created by Chef V. Hirtzler of the St. Francis Hotel in 1920); shrimp curry with sour cream basil sauce (\$5.39). All dinners are served with French onion soup, crisp garden salad with shrimp and a garden vegetable. All dishes were also untested by the impoverished Flea Market (therefore caveat emptor) with the exception of the excellent cherry pie, filled with cherries, not corn starch (37¢).

Finally, last and definitely least in terms of its food, which can only be viewed as inedible conceptual art, is the Mission Rock Resort, 817 China Basin, just down from the City's usually deserted public fishing pier. The Mission Rock offers horrible burgers for \$1.20, with cheese for \$1.30; bad Polish sausage for 75¢, dreadful hot dogs for 55¢, and a museum collection of the worst beers in town—Lucky, Pabst, Falstaff and Hamm's for 45¢ and Budweiser, Coors, Oly, Miller and that lowest of blows, Low Calorie Lite, all for 50¢. Needless to say, we love the Mission Rock Resort—its view is one of the best on the east waterfront, and it's buttressed by a series of drydocks where welding and such seem to go on till all hours, causing a continual light show. The back deck is a great place to sit of an afternoon or a warm evening and watch the aircraft carriers move back and forth with the tide over in Oakland. You can also buy fishing gear and supplies at the Mission Rock including bait—anchovies (90¢), shrimp (75¢), squid (80¢), live pile worms (\$2/dozen) and live shiners (\$2.50/dozen).

There are some oily pool tables inside the Mission Rock and a set of pinball machines almost always dominated by some unsavory-looking pinball wizards. The Mission Rock is a great place to dream away an afternoon—but bring your own sandwich.